

PIANO ★ VOCAL ★ GUITAR

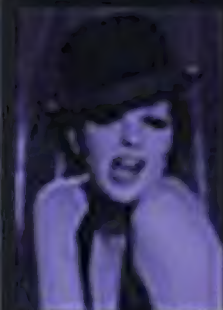
100 OF THE BEST MOVIE SONGS EVER!

1000

of the best

MOVIE SONGS

ever!



100 *of the best* MOVIE SONGS *ever!*

Exclusive Distributors:
Music Sales Limited
14-15 Berners Street, London W1T 3LJ, UK.

Order No. HLE90002979
ISBN 1-84609-419-4
This book © Copyright 2006 by Hal Leonard Europe

Unauthorised reproduction of any part of this publication by any means including photocopying is an infringement of copyright.

Cover design by Chloë Alexander
Printed in the USA

Your Guarantee of Quality

As publishers, we strive to produce every book to the highest commercial standards. The book has been carefully designed to minimise awkward page turns and to make playing from it a real pleasure.

Throughout, the printing and binding have been planned to ensure a sturdy, attractive publication which should give years of enjoyment.

If your copy fails to meet our high standards, please inform us and we will gladly replace it.

www.musicsales.com

This publication is not authorised
for sale in the United States of America
and/or Canada.



Hal Leonard Europe
Distributed by Music Sales

- | | | | |
|-----|---|-----|---|
| 4 | Alfie <i>Alfie</i> | 122 | Hello Again <i>The Jazz Singer</i> |
| 8 | Alice In Wonderland <i>Alice In Wonderland</i> | 134 | High Noon (Do Not Forsake Me) <i>High Noon</i> |
| 11 | All I Ask Of You <i>The Phantom Of The Opera</i> | 140 | I Believe I Can Fly <i>Space Jam</i> |
| 16 | Almost Paradise <i>Footloose</i> | 127 | I Believe In You And Me <i>The Preacher's Wife</i> |
| 20 | As Time Goes By <i>Casablanca</i> | 146 | I Finally Found Someone <i>The Mirror Has Two Faces</i> |
| 24 | The Bare Necessities <i>The Jungle Book</i> | 153 | I Will Always Love You <i>The Bodyguard</i> |
| 28 | Beauty And The Beast <i>Beauty And The Beast</i> | 158 | I Will Remember You <i>The Brothers McMullen</i> |
| 32 | Blue Hawaii <i>Blue Hawaii; Waikiki Wedding</i> | 168 | I Will Wait For You <i>The Umbrellas Of Cherbourg</i> |
| 36 | Cabaret <i>Cabaret</i> | 172 | I'm Easy <i>Nashville</i> |
| 40 | Call Me Irresponsible <i>Papa's Delicate Condition</i> | 163 | Isn't It Romantic? <i>Love Me Tonight</i> |
| 44 | Can't Help Falling In Love <i>Blue Hawaii</i> | 178 | It Might As Well Be Spring <i>State Fair</i> |
| 48 | Change The World <i>Phenomenon</i> | 190 | Theme From 'Jaws' <i>Jaws</i> |
| 54 | Chim Chim Cher-ee <i>Mary Poppins</i> | 192 | Theme From 'Jurassic Park' <i>Jurassic Park</i> |
| 58 | Cocktails For Two <i>Murder At The Vanities</i> | 183 | Kokomo <i>Cocktail</i> |
| 63 | Come What May <i>Moulin Rouge!</i> | 196 | The Last Time I Felt Like This <i>Same Time, Next Year</i> |
| 70 | Diamonds Are A Girl's Best Friend
<i>Gentlemen Prefer Blondes</i> | 200 | Let The River Run <i>Working Girl</i> |
| 74 | The Dreame <i>Sense And Sensibility</i> | 206 | Long Ago (And Far Away) <i>Cover Girl</i> |
| 80 | Theme From E.T. (The Extra-Terrestrial)
<i>E.T. (The Extra-Terrestrial)</i> | 216 | Love Me Tender <i>Love Me Tender</i> |
| 77 | Everybody's Talkin' (Echoes) <i>Midnight Cowboy</i> | 209 | Luck Be A Lady <i>Guys And Dolls</i> |
| 86 | Footloose <i>Footloose</i> | 218 | A Man And A Woman (Un Homme Et Une Femme) <i>A Man And A Woman</i> |
| 93 | For All We Know <i>Lovers And Other Strangers</i> | 222 | Maybe This Time <i>Cabaret</i> |
| 100 | Forrest Gump – Main Title (Feather Theme)
<i>Forrest Gump</i> | 226 | Mona Lisa <i>Captain Carey, U.S.A.</i> |
| 104 | Get Happy <i>Summer Stock</i> | 229 | Moon River <i>Breakfast At Tiffany's</i> |
| 114 | Goldfinger <i>Goldfinger</i> | 232 | Mrs. Robinson <i>The Graduate</i> |
| 109 | A Hard Day's Night <i>A Hard Day's Night</i> | 240 | The Music Of Goodbye <i>Out Of Africa</i> |
| 118 | Heart And Soul <i>A Song Is Born</i> | 244 | My Favorite Things <i>The Sound Of Music</i> |

- 237 My Foolish Heart** *My Foolish Heart*
- 248 My Heart Will Go On (Love Theme From 'Titanic')** *Titanic*
- 254 Nine To Five** *Nine To Five*
- 262 The Odd Couple** *The Odd Couple*
- 257 Ol' Man River** *Show Boat*
- 266 Old Time Rock & Roll** *Risky Business*
- 270 One Tin Soldier** *Billy Jack*
- 273 Put The Blame On Mame** *Gilda*
- 276 Raiders March** *Raiders Of The Lost Ark*
- 280 The Rainbow Connection** *The Muppet Movie*
- 285 Raindrops Keep Fallin' On My Head**
Butch Cassidy And The Sundance Kid
- 288 Ready To Take A Chance Again (Love Theme)**
Foul Play
- 300 The Road To Morocco**
Road To Morocco
- 304 Theme From 'Schindler's List'**
Schindler's List
- 306 Sea Of Love** *Sea Of Love*
- 310 Seems Like Old Times** *Annie Hall*
- 293 Separate Lives** *White Nights*
- 314 Theme From Shaft** *Shaft*
- 324 Some Day My Prince Will Come**
Snow White And The Seven Dwarfs
- 319 Some Enchanted Evening** *South Pacific*
- 326 Somewhere In Time** *Somewhere In Time*
- 328 Somewhere My Love** *Doctor Zhivago*
- 331 Somewhere Out There** *An American Tail*
- 336 The Sound Of Music** *The Sound Of Music*
- 344 Speak Softly Love (Love Theme)** *The Godfather*
- 341 Stand By Me** *Stand By Me*
- 346 Star Trek® The Motion Picture**
Star Trek®:The Motion Picture
- 354 Stayin' Alive** *Saturday Night Fever*
- 362 Stormy Weather (Keeps Rainin' All The Time)**
Stormy Weather
- 359 Strangers In The Night** *A Man Could Get Killed*
- 366 Take My Breath Away (Love Theme)** *Top Gun*
- 371 Tears In Heaven** *Rush*
- 376 Thanks For The Memory**
The Big Broadcast Of 1938
- 380 That's Amoré (That's Love)** *The Caddy*
- 385 A Time For Us (Love Theme)** *Romeo And Juliet*
- 388 (I've Had) The Time Of My Life** *Dirty Dancing*
- 398 Unchained Melody** *Ghost*
- 405 Uninvited** *City Of Angels*
- 410 Up Where We Belong** *An Officer And A Gentleman*
- 414 Watch What Happens**
The Umbrellas Of Cherbourg
- 417 The Way You Look Tonight** *Swing Time*
- 420 What A Wonderful World** *Good Morning Vietnam*
- 424 When You Wish Upon A Star** *Pinocchio*
- 430 Where Do I Begin (Love Theme)** *Love Story*
- 434 Yellow Submarine** *Yellow Submarine*
- 427 You Must Love Me** *Evita*
- 438 You'll Be In My Heart (Pop Version)** *Tarzan™*
- 445 Zip-A-Dee-Doo-Dah** *Song Of The South*

ALFIE

Theme from the Paramount Picture ALFIE

Words by HAL DAVID
Music by BURT BACHARACH

Very slowly, rubato

G7sus

C(add9)

Dm7/G

What's it all a - bout, Al - fie? Is it

Cmaj7

Cmaj6/9

Em7

A7





just for the mo - ment we live? What's it

Dm7





Em7

Am7






all a - bout when you sort it out, Al - fie?






Are we meant to take more than we give, or are we meant to be kind?__

__ And if on - ly fools are kind, Al - fie, __ then I

guess it is wise to be cruel. And if life be - longs __ on - ly to the strong, __

__ Al - fie, __ what will you lend on an old gold - en rule? As

Bm7 Eb6/D Am7/D

sure as I be - lieve there's a heav - en a -

3

Bm7 Am7/D Bm7

bove, Al - fie, I know there's some - thing much

3

Eb6/D Am7/D Dm7/G G9 G13 G9

more, some - thing e - ven non - be - liev - ers can be - lieve in.

4fr 9fr 3fr 9fr

C(add9) Dm7/G F#m7b5 F9

I be - lieve in love, Al - fie. With - out true love we just ex -

4fr



ist, Al - fie. Un - til you find the love you've



missed you're noth - ing, Al - fie. When you walk let your heart

rall.

L.H.

a tempo



lead the way, and you'll find love an - y day, Al - fie,

rall.

dim. poco a poco



Al - fie.

pp

ALICE IN WONDERLAND

from Walt Disney's ALICE IN WONDERLAND

Words by BOB HILLIARD

Music by SAMMY FAIN

Slowly, with expression





mf

Al - ice in Won - der - land,












how do you get to won - der - land? O - ver the hill or

un - der - land or just be - hind the tree. When clouds go







*The jazz version of this song is usually played in 3/4 time.







roll - ing by, they roll a - way and leave the sky.

Where is the land be - yond the eye that peo - ple can - not see? _____

Where can it be? Where do stars go?

Where is the cres - cent moon? They must be

Gm Em7b5 Edim Fm Fm7 Ab/Bb Bb7

some - where in the sun - ny af - ter - noon.

Ebdim Eb Bb7 Eb Ab6 Bb7

Al - ice in Won - der - land, where is the path to

Eb Ab6 Bb7 Eb F13

Won - der - land? O - ver the hill or here or there? I

Fm7/Bb Bb7b9 1 Eb Abmaj7/Bb Bb7b9 2 Eb

won - der where. where.

ALL I ASK OF YOU

from THE PHANTOM OF THE OPERA

Music by ANDREW LLOYD WEBBER

Lyrics by CHARLES HART

Additional Lyrics by RICHARD STILGOE

Andante

RAOUL:

Db

No more talk of dark - ness, for - get these wide - eyed fears: I'm

mp

Dbmaj7

Gb6/Db





Cb

Ab/C







here, noth - ing can harm you, my words will warm and calm you.

Db

Let me be your free - dom, let day - light dry your tears: I'm


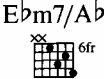








here, with you, be - side you, to guard you and to guide you.







CHRISTINE:

Say you love me ev - ery wak - ing mo - ment, turn my head with talk of

sum - mer - time. Say you need me with you now and al - ways;

prom - ise me that all you say is true, that's all I ask of

rit.

RAOUL:



Let me be your shel-ter, let me be your light; you're safe, no one will find you your
you.

a tempo
mf



CHRISTINE:

fears are far be-hind you. All I want is free-dom, a world with no more night; and



RAOUL:

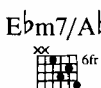
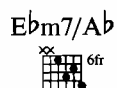
you, al-ways be-side me, to hold me and to hide me. Then say you'll share with me one



love, one life-time; let me lead you from your sol-i-tude. _



Say you need me with you, here be - side you, an - y - where you go, let me go



CHRISTINE:

too. Chris - tine, — that's all I ask of Say you'll share with me one

rit. *molto rit.* *a tempo* *f*



love, one life - time; say the word and I will fol - low you. —



8vb

TOGETHER:

CHRISTINE:

Share each day with me, each night, each morn - ing. Say you love me! You know I

rit.

Db/Ab



Eb7/Ab



Ab6



Eb7/Ab



Db



Bbm7



RAOUL & CHRISTINE:

do.

Love me, that's all I ask of you.

*molto rit.**a tempo*

Eb7



Ab



Db/F



Bbm7



Eb7



G/Ab



Ab



Ab6



Ab9



CHRISTINE & RAOUL:

An - y - where you go, let me go

*f**ff largo*

Db/Ab



Eb7/Ab



Ab6



Eb7/Ab



Db



RAOUL & CHRISTINE:

too;

love me, that's all I ask of you.

*mp**molto rit.*

ALMOST PARADISE

Love Theme from the Paramount Motion Picture FOOTLOOSE

Words by DEAN PITCHFORD

Music by ERIC CARMEN

Moderately Slow

Gsus4(sus2)

G

D/E

Em

Gsus4(sus2)

G

The piano introduction is in 4/4 time, marked 'Moderately Slow' and 'mp'. It features a series of chords: Gsus4(sus2), G, D/E, Em, Gsus4(sus2), and G. The melody is simple, with the right hand playing a series of eighth and quarter notes, and the left hand providing a steady bass line.

D/E

Em

D/C

C/D

G(add9)

D/F#

The vocal melody for the first line of the song is written in the treble clef. It starts with a whole rest, followed by a series of eighth and quarter notes. The lyrics are: (Male:) I thought that dreams be - longed to

(Male:) It seems like per - fect love's so

The piano accompaniment for the first line of the song is written in the bass clef. It features a steady bass line with chords that support the vocal melody. The lyrics are: (Male:) I thought that dreams be - longed to (Male:) It seems like per - fect love's so

Em7

D(add9)

C(add9)

G(add9)/B

G/B

The vocal melody for the second line of the song is written in the treble clef. It continues with eighth and quarter notes. The lyrics are: oth - er men, 'cause each time I got close - they'd

hard to find.

I'd al - most giv - en up.

You

The piano accompaniment for the second line of the song is written in the bass clef. It continues with a steady bass line and chords. The lyrics are: oth - er men, 'cause each time I got close - they'd hard to find. I'd al - most giv - en up. You

G/A

A7

C/D

D

G(add9)

D/F#

The vocal melody for the third line of the song is written in the treble clef. It includes a triplet of eighth notes. The lyrics are: fall a - part a - gain. must have read my mind.

fall a - part a - gain. must have read my mind.

(Female:) I feared my heart would beat in (Female:) And all these dreams I saved for a

The piano accompaniment for the third line of the song is written in the bass clef. It includes a triplet of eighth notes. The lyrics are: fall a - part a - gain. must have read my mind. (Female:) I feared my heart would beat in (Female:) And all these dreams I saved for a

Em7 D C G(add9)/B G/B

se - cre - cy. ____
rain - y day, ____

I faced the nights ____ a - lone. ____
they're fin - 'ly com - ing true. ____

(Both:) Oh,
(Both:) I'll

C G(add9)/B G/B C G/B B/D# 4fr









how could I ____ have known
share them all ____ with you,

that all my life ____ I on - ly need - ed you? ____
'cause now we hold ____ the fu - ture in ____ our hands..






Em G/D C C/D D Gsus4(sus2) G D/G G

Oh, ____ al - most par - a - dise. ____ We're knock - ing on ____





cresc.

D/E  Em7  D/E  Em7  Gsus4(sus2)  G  D/G  G 







heav - en's door. _ Al - most par - a - dise. _ How

D/E  Em  Em/D  C  Am 

could we ask _ for _ more? I swear that I _ can see _ for - ev - er

C/D  D7  C/G  G 

in your eyes. Par - a - dise. _ To Coda ⊕

1 Em9  Em  D/C  C/D  2 Gsus4(sus2)  G 

dim

E \flat 

C



(Male:) And in your arms, — sal - va-tion's not so far a - way. —

D.S. al Coda

E \flat 

C/D



D



C/D



D



It's get - ting clos - er.

(Both:) Clos - er ev - 'ry day. —

Al - most

CODA

Em9



Em



D/C



C/D



C/G



G



Par - a - dise. —

D/E



Em



Am/C



D



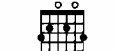
C/G



G



G(add9)



Par - a - dise. —

dim.

8vb

AS TIME GOES BY

from CASABLANCA

Words and Music by
HERMAN HUPFELD

Moderately



mf *poco rit.*



This day and age we're liv - ing in gives cause for ap - pre - hen - sion, With

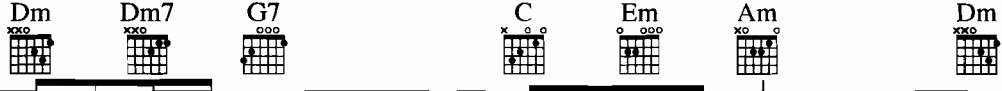
a tempo




speed and new in - ven - tion, and things like third di - men - sion, Yet we get a tri - fle wea - ry, with




Mis - ter Ein - stein's the - 'ry, so we must get down to earth, at times re - lax, re - lieve the ten - sion. No



mat - ter what the prog - ress, or what may yet be proved, The sim - ple facts of life are such they




Liltingly



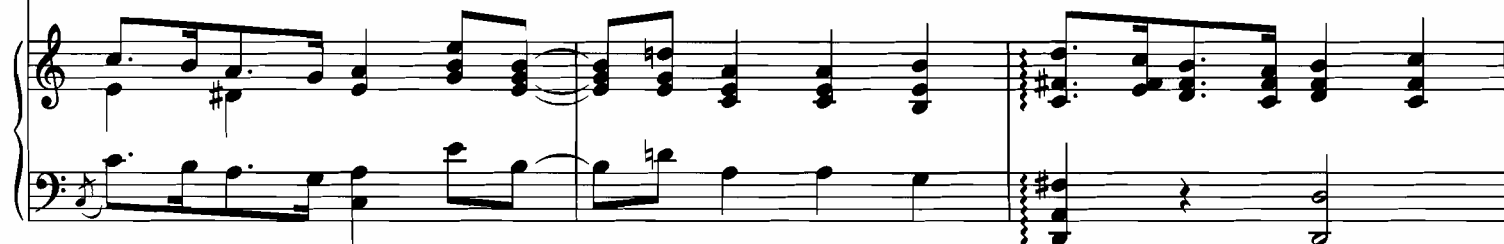
can - not be re - moved. You must re - mem - ber this, a kiss is still a kiss, a


rit. *a tempo*



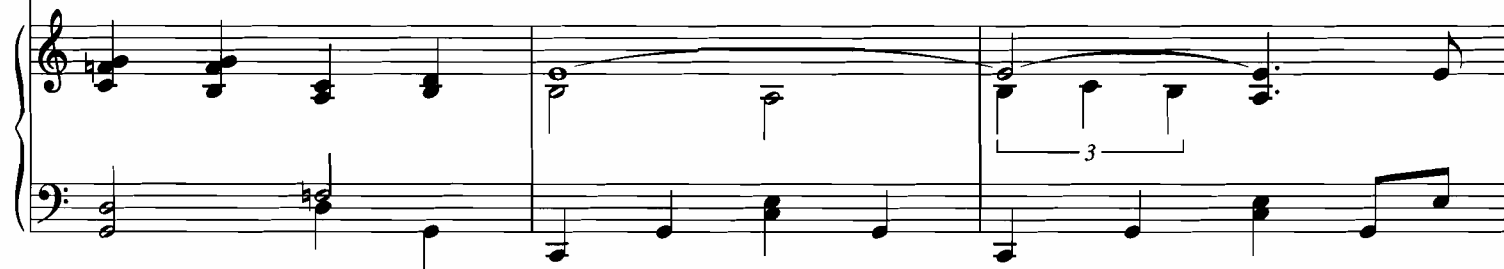


sigh is just a sigh; The fun - da - men - tal things ap -





ply, As time goes by. And



Dm7 G7 Gm6 G7 C G+ C6 Em
 when two lov - ers woo, they still say, "I love you," On that you can re-ly;

Am Em/G D7 G7sus G7 Dm7 G7
 No mat - ter what the fu - ture brings, As time goes

C F Dm7b5 C C7 F
 by. Moon-light and love — songs

A7/E Dm F#dim7
 nev - er out of date, Hearts full of pas - sion, jeal - ous - y and hate;

Am/E F7 D7 G7 Gdim7

Wom - an needs man — and man just have his mate, That no one can de -

poco rit.

G7 Dm7 G7 Gm6 G7

ny. It's still the same old sto - ry, a fight for love and glo - ry, A

a tempo

C G+ C6 Em Am Em/G D7

case of do or die! The world will al - ways wel - come

C C#dim Dm7 G7 G7#5 1 C Am D7 G7 2 C Bb7 C

lov - ers, As time goes by. You by.

3

THE BARE NECESSITIES

from Walt Disney's THE JUNGLE BOOK

Words and Music by
TERRY GILKYSON

Brightly

F



F7



Bb



D**b**7



C13



Piano introduction in Bb major, 4/4 time. The melody is in the right hand, starting with a whole note F, followed by a half note G, and then a quarter note A. The bass line is in the left hand, starting with a whole note F, followed by a half note G, and then a quarter note A. The piece is marked 'Brightly' and 'f' (forte).

N.C.

F7



Look for the bare ne - ces - si - ties, the

Vocal and piano accompaniment for the first line of the song. The vocal line is in the right hand, and the piano accompaniment is in the left hand. The piano part features a steady bass line and chords that support the melody.

Bb

Bb maj7

Bb7

F

sim - ple bare ne - ces - si - ties; — for - get a - bout your

Vocal and piano accompaniment for the second line of the song. The vocal line is in the right hand, and the piano accompaniment is in the left hand. The piano part continues with a steady bass line and chords.

D7

G7

C7

C7#5

wor - ries and your strife.

{ I mean the
I mean the
I mean the

Vocal and piano accompaniment for the third line of the song. The vocal line is in the right hand, and the piano accompaniment is in the left hand. The piano part features a steady bass line and chords.

F F7 Bb

bare ne - ces - si - ties, — or Moth - er Na - ture's
 bare ne - ces - si - ties, — that's why a bear can
 bare ne - ces - si - ties, — or Moth - er Na - ture's

Bb7 F/C D7 G7 C7

re - ci - pes — that bring the bare ne - ces - si - ties — of
 rest at ease — with just the bare ne - ces - si - ties — of
 re - ci - pes — that bring the bare ne - ces - si - ties — of

F Bb7 F N.C. C7

life. — — — — —
 life. — — — — —
 life. — — — — —

Wher - ev - er I wan - der,
 When you — pick a paw - paw —
 So just try to re - lax *Spoken: Oh Yeah!*

F N.C. C7

— wher - ev - er I roam. I could - n't be fond - er —
 — or pric - kl - y pear. And you — prick a raw paw, —
Sung: in my back - yard. If you act like that bee acts —

F F7 Bb

— of my big home. The bees are buzz - in' in the
 — next time be - ware. Don't pick the prick - ly pear by
 — you're work-in' too hard. Don't spend your time just look-in' a -

Bbm F G7

tree to make some hon - ey just for me.
 paw, when you pick a pear, try to use the claw.
 round for some - thing you want that can't be found. But
 When

Dm7 **D7** **Gm** **D7/A**

You look un - der the rocks and plants and take a glance at the
 you don't need to use the claw when you pick a pear of the
 you find out you can live with - out it and go a - long not

Gm/Bb **G7/B** **C** **C7** **F** **D7**

fan - cy ants, _ then may - be try a few. }
 big paw - paw. _ Have I giv - en you a clue? } The bare ne -
 think - in' a - bout _ it. I'll tell you some - thing true. }

Gm7 **C7** **F** **Dm** **Gm7** **C7**

ces - si - ties of life will come to you, _____ they'll come to

1, 2 **F** **Eb9** **F** **N.C.** **3** **F** **Eb9** **F** **F6**

you! _____ Look for the you! _____

BEAUTY AND THE BEAST

from Walt Disney's BEAUTY AND THE BEAST

Lyrics by HOWARD ASHMAN

Music by ALAN MENKEN

Lyrical

$$E_b(\text{add9})$$
$$E_{\text{b}}^{\text{sus}}$$
$$E^b(\text{add9})$$

The musical score for 'The Rose Tree' is presented in two systems. The first system shows the beginning of the piece, starting with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The melody is written in the treble clef, and the accompaniment is in the bass clef. The second system continues the melody and accompaniment. The piece concludes with a final measure in the treble clef.

$$E_{\text{bus}}$$
$$E_b(\text{add9})$$

Bb7sus

Bb7

6fr

3fr

Tale as old as time,

$$Eb(\text{add9})$$

Bb7sus

Bb7

$$Eb(\text{add9})$$
Eb

Musical score for "The Bare Necessities" featuring a vocal line and piano accompaniment. The score includes guitar fretboard diagrams for the vocal line and lyrics: "true as it can be. Bare - ly e - ven".







Gm

$$Ab(\text{add9})$$








Ab

Bb7sus

friends, then some-bod - y bends un - ex - pect - ed - ly.











Just a lit - tle change. Small, to say the






least. Both a lit - tle scared, nei - ther one pre - pared. Beau - ty and the

poco rit.

Beast. Ev - er just the same.

a tempo *mf*

Ev - er a sur - prise. Ev - er as be -

Gm7 Cm Cm7 Db Eb

fore, ev - er just as sure as the sun will rise.

F C7sus C7 F(add9) F

Tale as old as time. Tune as old as

C7sus C7 F(add9) F Am

song. Bit - ter - sweet and strange, find - ing you can

Bb(add9) Bb Bb/C C7 F(add9) F C7sus

change, learn - ing you were wrong. Cer - tain as the sun

F(add9) F Cm F7 Bbmaj7 Am7
 ris - ing in the East. Tale as old as time, song as old as

Gm7 F/C C7 F(add9) F/E Dm Am/C Bb Am
 rhyme. Beau-ty and the Beast. Tale as old as time, song as old as

poco rit. *dim.* *slower*

Gm7 C7sus C7 F(add9) Fsus F(add9)
 rhyme. Beau-ty and the Beast.

a tempo

Fsus F 8va-
rit.

BLUE HAWAII

Theme from the Paramount Picture BLUE HAWAII
from the Paramount Picture WAIKIKI WEDDING

Words and Music by LEO ROBIN
and RALPH RAINGER

Slowly

The musical score is written for piano and voice. It begins with a piano introduction in B-flat major, 4/4 time, marked 'Slowly' and 'mf'. The introduction consists of three measures of piano accompaniment with chords Bb, F7/A, and Gm. The vocal melody enters in the second measure. The lyrics are: 'Per - fume in the air and rare flow - ers ev - 'ry - where, and white shad - ows we could share at Wai - ki - ki. A sky full of'. The score includes guitar chord diagrams for each chord: Bb, F7/A (3fr), Gm, F7sus, F7, Bb, G7, Cm (3fr), F7, F7b9, Ebm6/Bb, Bb, Ebm (6fr), Bb, and F7. The piano accompaniment features a steady bass line and harmonic support for the vocal melody.

Chords and Lyrics:

- Chords:** Bb, F7/A, Gm, F7sus, F7, Bb, G7, Cm, F7, F7b9, Ebm6/Bb, Bb, Ebm, Bb, F7
- Lyrics:** Per - fume in the air and rare flow - ers ev - 'ry - where, and white shad - ows we could share at Wai - ki - ki. A sky full of

stars and soft far - a - way gui - tars, it

D7 Gm Gm7

seems to be on - ly a rev - er - ie.

C9 F7

Night and you and blue Ha - wai - i,

Bb Eb Bb

the night is heav - en - ly and you are heav - en to me.

G7#5 C7 F7 Bb

34

F7 Bb Eb Bb

Love - ly you and blue Ha - wai - i,

G7#5 C7 F7 Bb Eb6/Bb

with all this love - li - ness there should be love.

Bb Bb7#5 Eb

Come with me while the

Bb C7

moon is on the sea. The night is young

and so are we.

Cm7/F 8fr

F7

F7b9

Dreams come true in blue Ha - wai - i

Bb

Eb 3fr

Bb

3

and mine could all come true this mag - ic

G7#5

C7

F7

night of nights with you. you.

Bb

Eb/Bb 6fr

1 Bb F7

2 Bb

3

CABARET

from the Musical CABARET

Words by FRED EBB
Music by JOHN KANDER

Moderately

Chord progressions and lyrics for the song "Cabaret" (from the Musical Cabaret).

Chord Progressions:

- Cmaj9, C6, Dm9, G7#5(b9), Cmaj9, C6
- G13, G7#5(b9), C(add9), G9, G9#5
- C(add9), G7#5, C, Cmaj9
- C7, F

Lyrics:

What good is sit - ting a -
Put down the knit - ting, the

lone in your room? _____
book and the broom, _____

Come hear the mu - sic i -
time for a hol - i -

play; _____
day; _____

Life is a

F#dim7 **Em/G** **A9**

cab - a - ret, old chum, _____

Dm7 **G9** **1 C** **Dm7** **G9**

come to the cab - a - ret. _____

2 C **Fm**

ret. Come taste the wine, come hear the

C **Am** **Am(maj7)** **Am7** **D9**

band, come blow the horn, start cel - e - brat - ing,

G7 C(add9) G9 G9#5

right this way, your ta - ble's wait - ing. { No use per - mit - ting some
Start by ad - mit - ting from

C(add9) G7#5 C Cmaj9

proph - et of doom _____ to wipe ev - 'ry smile a -
cra - dle to tomb _____ is - n't - that long a

Gm7 C7 F F#dim7 To Coda

way; _____ } Life is a cab - a -
stay; _____ }

Em7/G A9 Dm7 F/G C

ret, old chum, _____ come to the cab - a - ret. _____

D.S. al Coda

CODA Em7/G

A9

Come taste the

ret, old chum, —

F

F#dim7

on - ly a cab - a -

Em7/G

A9

Dm7

ret, old chum, — so come to — the

F/G

C

G9#5

C

cab - a - ret. —

sfz

CALL ME IRRESPONSIBLE

from the Paramount Picture PAPA'S DELICATE CONDITION

Words by SAMMY CAHN
Music by JAMES VAN HEUSEN

Slowly

Chord progression for the first system: F, F6, Gm, C9, Fmaj7, F6, Gm, C7.

Chord progression for the second system: F, F6, F#dim7, Gm, Gm6.

Chord progression for the third system: G#dim7, Fmaj7/A, F.

Chord progression for the fourth system: A7, D7#5.

Vocal melody and piano accompaniment for the first system:

Call me ir - re - spon - si - ble, call me

Vocal melody and piano accompaniment for the second system:

un - re - li - a - ble, throw in

Vocal melody and piano accompaniment for the third system:

un - de - pend - a - ble too.

Am7 D7#5 Gm Cdim7 C7

Do my fool - ish al - i - bis

Am7b5 D7b9 D+ D7 Dm7/G G7

bore you? Well, I'm

Gm7/C

not too clev - er. I just a -

Gm7 C7 F F6 F#dim7

dore you. Call me un - pre - dict - a - ble,

42

Gm Gm6 G#dim7 Fmaj7/A F

tell me I'm im - prac - ti - cal, rain - bows

A7 D7

I'm in - clined to pur - sue.

Gm Cdim7 C7

Call me ir - re - spon - si - ble,

Am7b5 D9

yes, I'm un - re - li - a - ble,

mf

Gm Cdim7 C7

but it's un - de - ni - a - bly

A7 D7b9 D7 Gm

true, I'm ir - re - spon - si - bly

1 C7b9 F Gm7/C Fmaj7 Gm7/C

mad for you!

2 F Fmaj7

you!

p

CAN'T HELP FALLING IN LOVE

from the Paramount Picture BLUE HAWAII

Words and Music by GEORGE DAVID WEISS,
HUGO PERETTI and LUIGI CREATORE

Slowly, steadily

System 1: Instrumental Introduction

Chords: D, A, D, D/A

System 2: First Line of Lyrics

Wise men say on - ly
Shall I stay? Would it

Chords: D, F#m, Bm, Bm/A

System 3: Second Line of Lyrics

fools be rush a in, but
be a sin if

Chords: G, D/F#, A7/E, A7

G A Bm G6 Em

I I can't help fall - ing in
I I can't help fall - ing in

D/A A7 1 D D/A

love love with with you.

2 D F#m C#

you? Like a riv - er flows

F#m C# F#m C#

sure - ly to the sea, dar - ling, so it goes;

F#m B7 Em A7

some things... are ___ meant to be.

D F#m Bm

Take my hand, take my

G D/F# A7/E A7

whole life too, for

G A Bm G6 Em

I can't help fall - ing ___ in

1

D/A A7 D D/A

love with you.

2

D G A

you. For I can't

Bm G6 Em D/A A7

help fall - ing in love with

rit.

D

you.

CHANGE THE WORLD

featured on the Motion Picture Soundtrack PHENOMENON

Words and Music by WAYNE KIRKPATRICK,
GORDON KENNEDY and TOMMY SIMS

Moderately (not too fast)

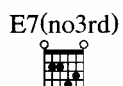
Chord Diagrams:

- E:
- F#m7:
- G:
- F#m7:
- G:
- F#m7:
- B7sus:
- E:
- A/E:
- E7(no3rd):
- A/E:
- E:

Lyrics:

If I can reach the stars, —
If I could be king, —

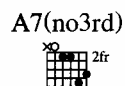
pull one down for you, —
e - ven for a day, —



shine _____ it on as my heart _____
I'd take you as my queen, _____



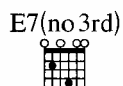
so you could see the truth. _____
I'd have it no oth - er way. _____



Then _____ this love I have _____ in _____ side
And _____ our love will _____ rule _____ in _____ this



is ev - 'ry - thing it _____ seems, _____
king - dom we have _____ made. _____



but _____ for now I find _____
'Til then I'd be a fool _____



's on - ly in my _____ dreams _____ }
wish - ing for the _____ day _____ } that I can



change _____ the world. _____



I { will } be _____ the sun - light in your u - ni - verse. _
{ would }
{ would }

D#m7b5



G#7



C#m



Cm



Bm9



You would think__ my love__ was real - ly some - thing__ good, ba - by,__

To Coda



E(add9)/G#



1

Edim/G



F#m7



if I__ could__ change__ the world.__



2

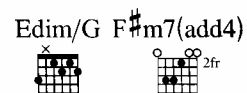
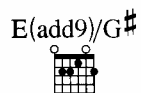
Edim/G



F#m7



change__ the world,__



ba - by, — if I — could — change —

the — world. — *Guitar solo*

F#m7 *E*

F#m7 *G#7* *D.S. al Coda*

Solo ends I could

CODA

Edim/G F#m7 A E(add9)/G#

change the ___ world, ba - by, if I ___ could___

Edim/G F#m7 A E(add9)/G# E(add9)/G# Edim/G

change the ___ world, ba - by, if I ___ could___ change___

Esus/F# G6 E F#m7 G

the world._____

F#m7 E

CHIM CHIM CHER-EE

from Walt Disney's MARY POPPINS

Words and Music by RICHARD M. SHERMAN
and ROBERT B. SHERMAN

Lightly, with gusto

Cm **G7-9** **Am7-5** **G7/B** **Cm** **G7-9** **Am7-5** **G7/B**

mp

Cm **G+** **Cm7** **F** **Fm**

Chim chim - in - ey, chim chim - in - ey, chim chim cher - ee! A sweep is as

mf

Cm **D** **D7-5** **G7** **Cm** **G+**

luck - y, as luck - y can be. Chim chim - in - ey, chim chim - in - ey,

Cm7 **F** **Fm** **Cm/G** **G7** **G7+5**

chim chim cher - oo! Good luck will rub off when I shakes 'ands with

Cm **Fm** **Cm/G** **G7** **Cm** **G7-9Am7-5 G7/B**

you, Or blow me a kiss and that's luck - y, too.

p

Cm **G7-9Am7-5 G7** **Cm** **G+** **Cm7** **F**

Now, as the lad - der of life 'as been strung, You
I choose me bris - tles with pride, yes, I do: A

mp

Fm **Cm** **D** **D7-5** **G7** **Cm**

may think a sweep's on the bot - tom - most rung. Though I spends me with
broom for the shaft and a brush for the flue. Though I'm cov - ered with

G+ **Cm7** **F** **Fm** **Cm/G**

time soot in the ash - es to and smoke, In this 'ole wide world there's no
from me 'ead to me toes, A sweep knows 'e's wel - come wher -

G7 **G+** **G7** **Cm** **Cm** **G+** **Cm7**

'ap - pi - er bloke. goes. Up where the smoke it all bill - ered and

mp rubato

F **Fm** **Cm/G** **D/A** **D7-5** **G7** **G+** **G7**

curled, 'Tween pave - ment and stars, is the chim - ney sweep world. When there's

Cm **G+** **Cm7** **F** **Fm** **Cm/G**

'ard - ly no day nor 'ard - ly no night, There's things 'alf in shad - ow and

G7 **G+** **G7** **Cm** **Fm** **Cm/G** **G7** **Cm**

'alf - way in light, On the roof - tops of Lon - don, coo, what a sight!

Tempo 1

Cm

G+

Cm7

F

Fm

Chim chim - in - ey, chim chim - in - ey, chim chim cher - ee! When you're with a

Cm

D

D7-5

G7

Cm

G+

sweep you're in glad com - pa - ny. No - where is there a more

Cm

F

Fm

Cm/G

G7

G7-5

'ap - pi - er crew Than them wot sings, "Chim chim cher - ee, chim cher -

Cm

Fm

Cm/G

G7

Cm

oo!" Chim chim - in - ey, chim chim, cher - ee, chim cher - oo!

rit.

COCKTAILS FOR TWO

from the Paramount Picture MURDER AT THE VANITIES

Words and Music by ARTHUR JOHNSTON
and SAM COSLOW

Moderately



First system of musical notation for 'Cocktails for Two'. It features a piano introduction in G major with a melody in the right hand and a bass line in the left hand. The tempo is marked 'Moderately' and the dynamic is 'mf'. The system includes six guitar chord diagrams: G/D, F#/D, G/D, F#/D, G/D, and D7#5.



Second system of musical notation. It includes the vocal melody line with the lyrics: "Oh, what de - light to be giv - en the right — to be". The piano accompaniment continues with chords in the right hand and a bass line in the left hand. The system includes six guitar chord diagrams: G7, G7b9, C/G, B/G, C/G, and B/G.



Third system of musical notation. It includes the vocal melody line with the lyrics: "care-free and gay — once a - gain. No long - er slink - ing, re -". The piano accompaniment continues with chords in the right hand and a bass line in the left hand. The system includes five guitar chord diagrams: C/G, G7#5, C, E/B, and Eb/B.



Fourth system of musical notation. It includes the vocal melody line with the lyrics: "spect - a - bly drink - ing like civ - il - ized la - dies and". The piano accompaniment continues with chords in the right hand and a bass line in the left hand. The system includes four guitar chord diagrams: E/B, Eb/B, E/B, and B7#5.

E A9

men. No long - er need we miss___

Moderately fast

Dm7 G F#/G G F#/G

a charm-ing scene like this._____







Moderately slow and expressively

G D7#5 G7 N.C. C B7




In some se - clud - ed ren - dez - vous,_____

C6 G7 Gdim7 G7




that o - ver-looks the av - e - nue,_____ with some-one shar - ing a de-






light - ful chat of this and that and cock - tails for two. —

N.C. As we en - joy a cig - a - rette —

N.C. — to some ex - qui - site chan - son - nette, —

N.C. — two hands are sure to sly - ly meet be - neath a ser - vi - ette with

C9 B7#5 C7 Fmaj7 F6

cock - tails for two. — My head may go reel - ing,

Fm6 C/E Ebdim7

but my heart will be o - be - di - ent, with in - tox - i - cat - ing

Dm7 G7 G9 G7 C6 C#dim7

kiss - es for the prin - ci - pal in - gre - di - ent.

G7/D N.C. C6 B7

Most an - y af - ter - noon at five.

C6 N.C. G7 Gdim7

we'll be so glad we're both a - live.

G7 N.C. Dm7 G7 Dm7 G7

Then may - be for - tune will com - plete her plan that all be - gan with

1 2 C7 F6 Ab7 C N.C. C7 F6 Ab7

cock-tails for two. In some se - clud - ed ren - dez - cock-tails for two.

C B C B C G7+ C

cock-tails for two.

COME WHAT MAY

from the Motion Picture MOULIN ROUGE

Words and Music by
DAVID BAERWALD

Slowly



mf



F#sus2



Male: Nev - er knew

I could feel ___ like this, ___

like I've ___ nev - er seen ___ the sky _

C G/B Am7 C/D D7

— be - fore. Want to van - ish in - side your kiss. —

Fsus2 C G/B

Ev - 'ry day I love you more and more.

Am7 D7sus D7

Lis - ten to my heart. Can you hear it sing and

G9sus G Csus C G/B Am C/G

tell - ing me to give you ev - 'ry - thing? Sea - sons may change, —

D **C/G**

win - ter to spring, but I love you un - til the

Fmaj7/G **G** **C** **G/B** **Am**

end of time. Come what may, _____

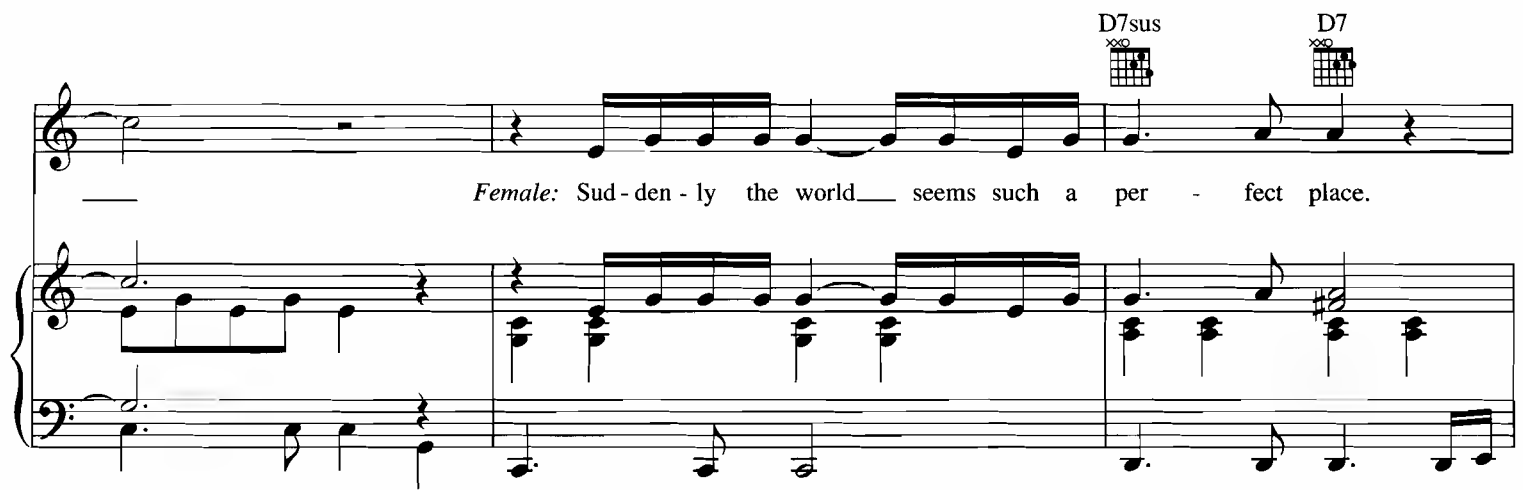
D7

_____ come what may, _____ I will

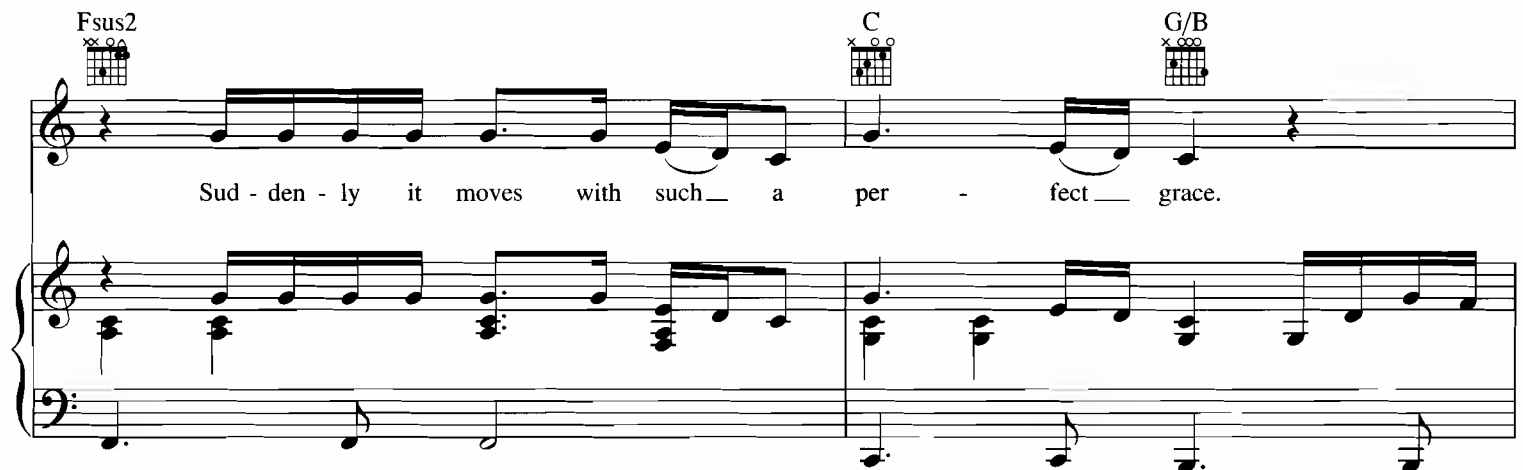
C **C/G** **G** **G7** **C**

love you un - til my dy - ing _____ day. _____

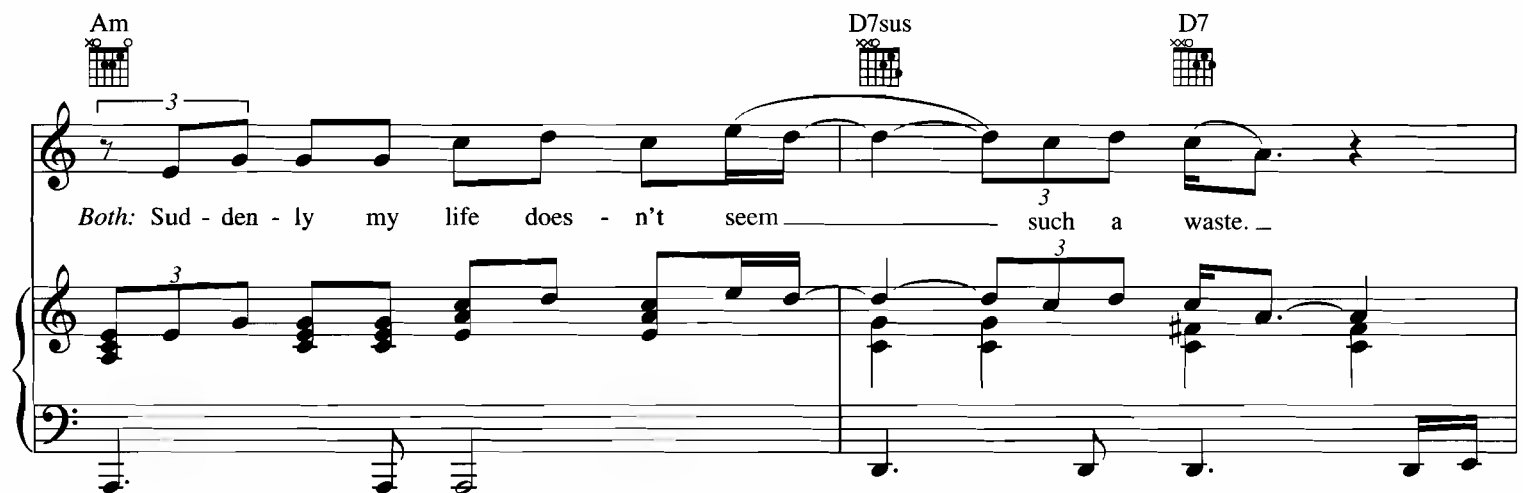
Female: Sud - den - ly the world__ seems such a per - fect place.



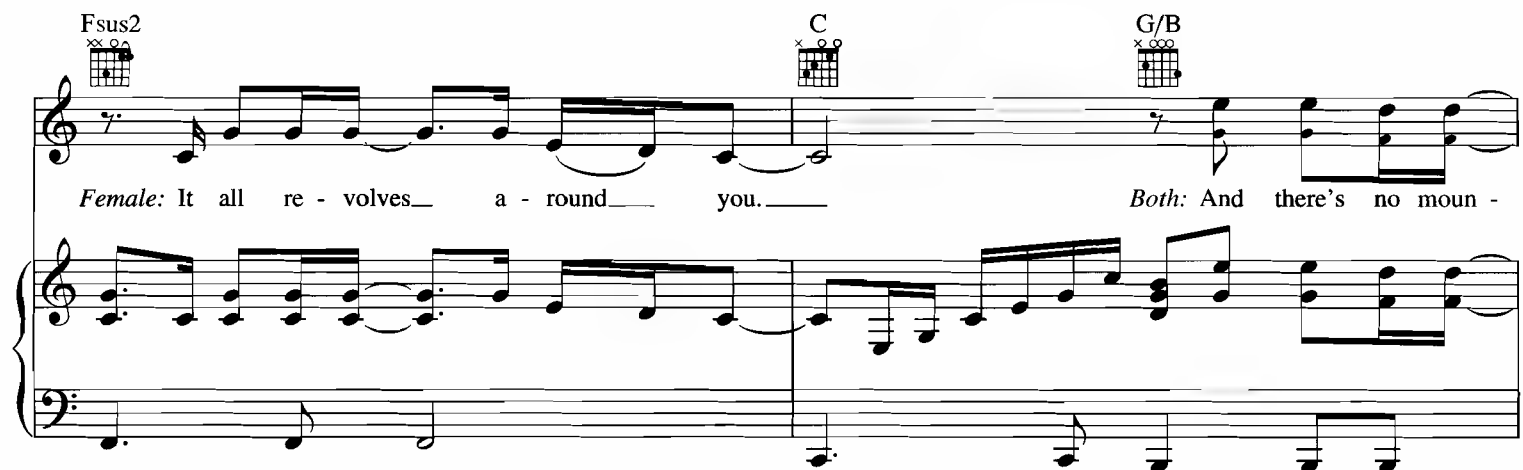
Sud - den - ly it moves with such__ a per - fect__ grace.



Both: Sud - den - ly my life does - n't seem__ such a waste. _



Female: It all re - volves__ a - round__ you. _ Both: And there's no moun -



Am C/D D

- tain too high, no riv - er too wide.

Gsus G Csus C G/B Am Am/G

Sing out this song, and I'll be there by your side. Storm clouds may gath - er and

D/F# D C/G

stars may coll - ide, Female: I love you Male: but I love you un - til the

Fmaj7/G G C G/B Am

un - til the end of time. Both: Come what may,

Chord diagrams: G/A, Am, D7sus, D7

come what may, I will

Chord diagrams: C, C/G, G7, C, Em/B

love you un - til my dy - ing day. Oh, come what

Chord diagrams: Am, Cmaj7/D, D7

may, come what may

Chord diagrams: D7sus, D7, Csus, Em/B, Em, Fmaj7

I will love you. I will love, I will love you.







Female: Sud - den - ly the world seems such a per - fect place.





Both: Come what may, come what






may, I will love_ you_ un - til my





dy - ing_ day.

rall.

DIAMONDS ARE A GIRL'S BEST FRIEND

from GENTLEMEN PREFER BLONDES

Words by LEO ROBIN

Music by JULE STYNE

March tempo

N.C./C

March tempo
N.C./C

p *cresc.* *mf* F/C

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It features two staves: a guitar staff (top) and a piano staff (bottom). The guitar staff is in G major/C major, indicated by the key signature of one sharp (F#) and the chord symbols Gb/C and F/C. The piano staff is in C major, indicated by the key signature of one flat (Bb). The score consists of four measures. The first measure shows the guitar playing a Gb/C chord and the piano playing a C major chord. The second measure shows the guitar playing a Gb/C chord and the piano playing a C major chord. The third measure shows the guitar playing a F/C chord and the piano playing a C major chord. The fourth measure shows the guitar playing a F/C chord and the piano playing a C major chord. The score is written in a standard musical notation style, with a treble clef for the guitar and a bass clef for the piano. The guitar staff has a key signature of one sharp (F#) and the piano staff has a key signature of one flat (Bb). The score is written in a standard musical notation style, with a treble clef for the guitar and a bass clef for the piano. The guitar staff has a key signature of one sharp (F#) and the piano staff has a key signature of one flat (Bb).

The musical score for the song "The" by The Beatles is presented in two systems. The first system shows the guitar part with a treble clef and a key signature of one sharp (F#). The guitar part consists of four measures. The first measure has a whole rest, with a chord diagram for Adim7/C above it. The second measure also has a whole rest, with a chord diagram for Gm/C above it. The third measure has a whole rest, with a chord diagram for C7 above it. The fourth measure has a half note G4, with a chord diagram for C7 above it. The second system shows the piano part with a grand staff (treble and bass clefs) and a key signature of one sharp (F#). The piano part consists of four measures. The first measure has a whole note chord (F#4, A4, C5) in the treble and a whole note chord (F#2, A2, C3) in the bass. The second measure has a whole note chord (F#4, A4, C5) in the treble and a whole note chord (F#2, A2, C3) in the bass. The third measure has a whole note chord (F#4, A4, C5) in the treble and a whole note chord (F#2, A2, C3) in the bass. The fourth measure has a whole note chord (F#4, A4, C5) in the treble and a whole note chord (F#2, A2, C3) in the bass. The word "The" is written below the piano part in the fourth measure.

French are glad to die for love, they de -
well con - duct - ed ren - dez - vous makes a






light in fight ing du - els. _____ But
 maid - en's heart beat quick - er. _____ But





I pre - fer a man who lives, and
 when the ren - dez - vous is through, these

poco rall.






gives ex - pen jew - els.
 stones still keep - sive their flick - er.

a tempo




A kiss on the hand may be
 There may come a time when a

quite Con - ti - nen - tal, but dia - monds are a girl's best
lass needs a law - yer, but dia - monds are a girl's best

Bb/F F/C C7 F F/A Abdim7

friend. A kiss may come be a grand, but it
friend. There may come a time when a

C9 C7b9 C7 D7 Gm


won't pay the rent - al on your hum - ble flat _____ or
hard - boiled em - ploy - er thinks you're aw - ful nice, _____ but

D7 G Am7 Bbdim7 G/B Am7 G7


help you at the Au - to - mat. Men grow cold as
get that "ice" or else no dice. He's your guy when

C9 Gm7 C9 C13 Cm/F Fdim7 Cm/F F7

mp




girls stocks grow are old high, and but we be - all ware lose when they charms start in to the de -


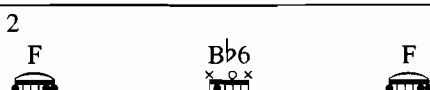


end. _____ But square - cut that or those pear - shape, these
 scend. _____ It's then that those lous - es, go

cresc.



rocks don't lose their shape, dia - monds are a girl's best
 back to their spous - es, dia - monds are a girl's best

1  friend. _____ A friend. _____
 2  friend. _____

f *mf* *f*

Moderato Molto

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked 'Allegretto' and the dynamics are 'mf' (mezzo-forte). The score consists of two systems. The first system shows the vocal melody and piano accompaniment. The second system continues the melody and accompaniment. The piano part features a prominent bass line with eighth and sixteenth notes. The vocal line is a simple melody with a few trills.

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is in the treble clef, and the piano accompaniment is in the bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The music is divided into three measures. The first measure shows the voice entering with a half note, followed by a piano accompaniment of two eighth notes. The second measure features a more complex piano accompaniment with eighth and sixteenth notes, while the voice has a half note. The third measure shows the voice with a half note and the piano with a series of eighth notes. The score is presented in a clean, black-and-white format with a large, stylized treble clef on the left.

Or scorne or pit - y

on me take, I must the true re - demp - tion make,

I am un - done to - night. Love, in a sub - tle dreame dis -

guised, hath both my heart and me sur - prised,

whom nev - er yet he durst at - tempt a - wake. Nor will he tell me for whose

sake he did me the de - light or

spight, but leaves me to in - quire in all my wild de - sire of

The first system of the musical score is in A major (three sharps). The vocal line begins with a half note 'spight,' followed by a series of eighth and quarter notes. The piano accompaniment features a flowing eighth-note pattern in the right hand and a more rhythmic bass line in the left hand.

sleep a - gain, who was his aid, and sleep so guil - tie

The second system continues the melody. The vocal line has a long note on 'a - gain,' followed by a melodic phrase. The piano accompaniment includes a 'cresc.' (crescendo) marking in the right hand towards the end of the system.

and a - fraid, and since he dares not come with - in

The third system shows the vocal line with a long note on 'a - fraid,' and a melodic line for 'since he dares not come'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

my sight.

The fourth system concludes the page. The vocal line ends with a long note on 'my' and a final phrase 'sight.'. The piano accompaniment features a grand staff with complex chordal textures and melodic fragments in both hands.

EVERYBODY'S TALKIN'

(Echoes)

from MIDNIGHT COWBOY

Words and Music by
FRED NEIL

Moderately

The piano introduction consists of two staves. The right hand plays a series of chords in a descending sequence, while the left hand plays a simple eighth-note bass line. The tempo is marked 'Moderately' and the dynamics are marked 'mf'.

The first line of the song features a vocal melody and piano accompaniment. The vocal line starts with a forte (f) dynamic and includes two guitar chord diagrams: F major and F7. The piano accompaniment is marked 'mp'.

Eve - ry - bod - y's Talk - in' at me I don't hear a word they're say - in'

The second line of the song continues the vocal melody and piano accompaniment. The vocal line starts with a C7 guitar chord diagram and a forte (f) dynamic. The piano accompaniment continues with chords and a bass line.

On - ly the ech - oes ____ of my mind. ____ Peo - ple



stop-pin' star-in' I can't see the fac-es On-ly the sha-dows__ of their



eyes. _____ I'm go-in' where the sun__ keeps shin-in'



thru the pour-in' rain Go-in' where the wea-ther__ suits my



clothes _____ Bank-in' off of the north-east wind Sail-in' on a sum-mer

F7 **Bb** **C7** **F**

breeze Skip-pin' o-ver the o-cean like a stone.

F **F7**

Eve-ry-bod-y's Talk-in' at me I don't hear a word they're say-in'

mf

C7 **F**

On-ly the ech-oes of my mind. And

C7 **F** *Repeat and Fade*

I won't let you leave my love be-hind No,
 I won't let you leave my love be-hind And,
 I won't let you leave my love be-hind.

THEME FROM E.T.

(The Extra-Terrestrial)

from the Universal Picture E.T. (THE EXTRA-TERRESTRIAL)

Music by JOHN WILLIAMS


Lightly

mp

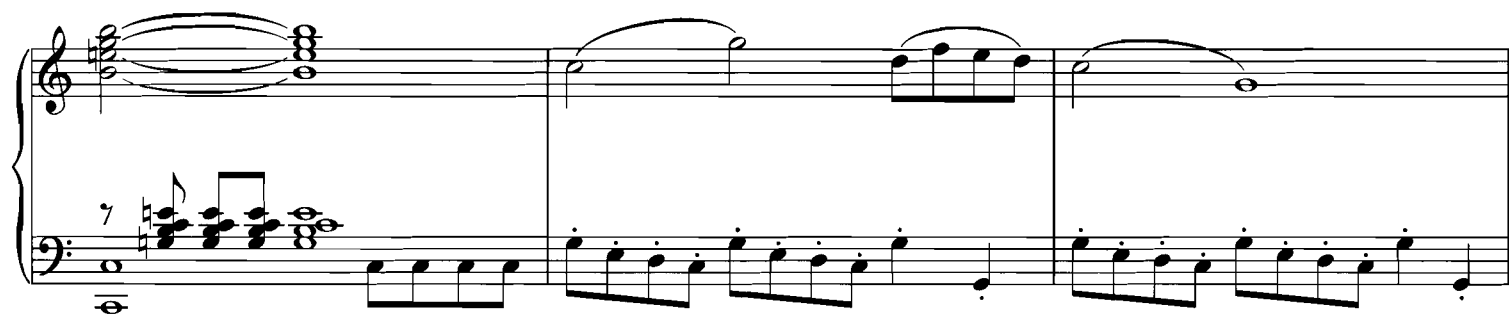
Flowing

mf

(8va)



First system of music. Treble clef has a dashed line indicating an octave shift (8va). The key signature has one flat (B-flat). The music consists of chords and eighth-note patterns in both staves.

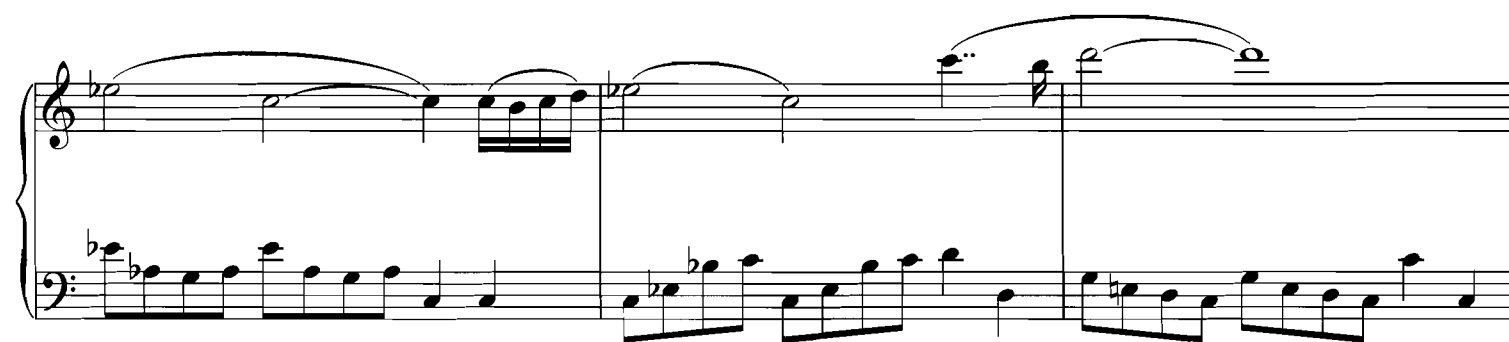


Second system of music. Treble clef has a slur over a chord. The bass clef has a slur over a sequence of eighth notes. The key signature has one flat.

simile



Third system of music. Treble clef has a slur over a sequence of eighth notes. The bass clef has a slur over a sequence of eighth notes. The key signature has one flat.



Fourth system of music. Treble clef has a slur over a sequence of eighth notes. The bass clef has a slur over a sequence of eighth notes. The key signature has one flat.

mp *mf* *mp*



Fifth system of music. Treble clef has a slur over a sequence of eighth notes. The bass clef has a slur over a sequence of eighth notes. The key signature has one flat. Dynamics markings *mp*, *mf*, and *mp* are present.

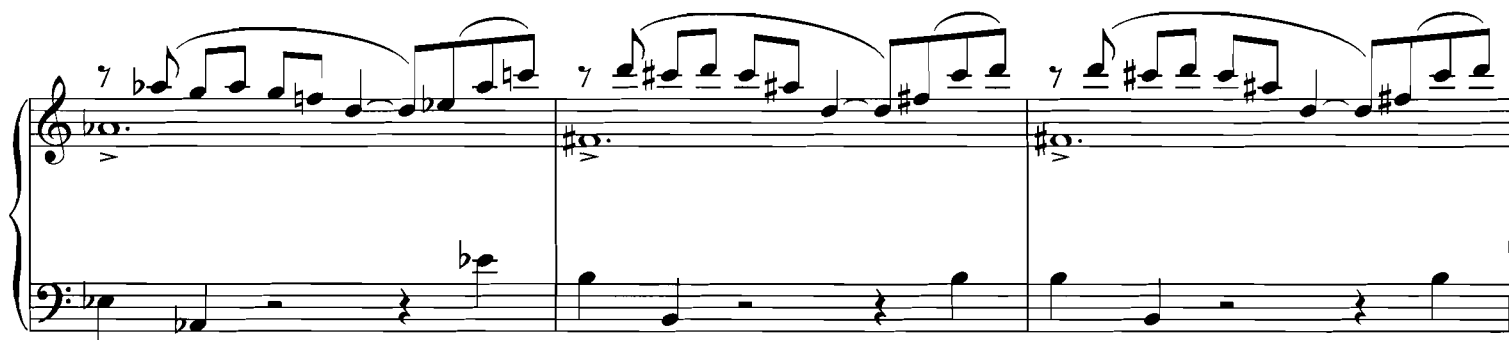
First system of a musical score. The treble clef staff begins with a half note G4 (marked *mf*), followed by a half note A4 (marked *mp*). A slur covers a descending eighth-note scale: G4, F4, E4, D4, C4, B3, A3, G3. The bass clef staff features a half note chord of G2 and B2, followed by a half note chord of C3 and E2, and a final half note chord of G2 and B2.

Second system of a musical score. The treble clef staff begins with a half note G4 (marked *mf*), followed by a half note A4. A slur covers a descending eighth-note scale: G4, F4, E4, D4, C4, B3, A3, G3. The bass clef staff features a half note chord of G2 and B2, followed by a half note chord of C3 and E2, and a final half note chord of G2 and B2.

Third system of a musical score. The treble clef staff begins with a half note G4 (marked *f*), followed by a half note A4. A slur covers a descending eighth-note scale: G4, F4, E4, D4, C4, B3, A3, G3. The bass clef staff features a half note chord of G2 and B2, followed by a half note chord of C3 and E2, and a final half note chord of G2 and B2.

Fourth system of a musical score. The treble clef staff begins with a half note G4 (marked *f*), followed by a half note A4. A slur covers a descending eighth-note scale: G4, F4, E4, D4, C4, B3, A3, G3. The bass clef staff features a half note chord of G2 and B2, followed by a half note chord of C3 and E2, and a final half note chord of G2 and B2.

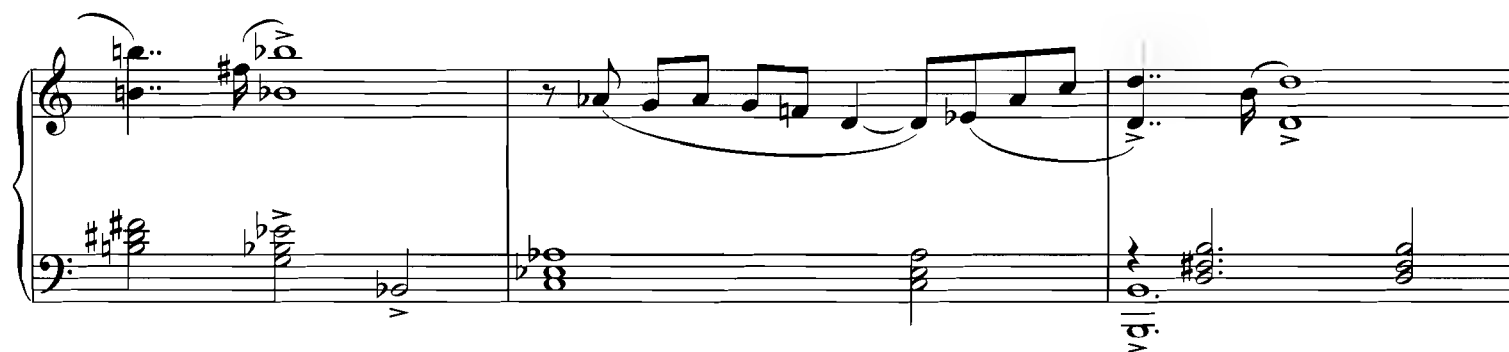
Fifth system of a musical score. The treble clef staff begins with a half note G4 (marked *f*), followed by a half note A4. A slur covers a descending eighth-note scale: G4, F4, E4, D4, C4, B3, A3, G3. The bass clef staff features a half note chord of G2 and B2, followed by a half note chord of C3 and E2, and a final half note chord of G2 and B2.



First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, some beamed together, and a few accidentals (flats and sharps). The bass clef staff contains a few notes, including a flat, and rests.



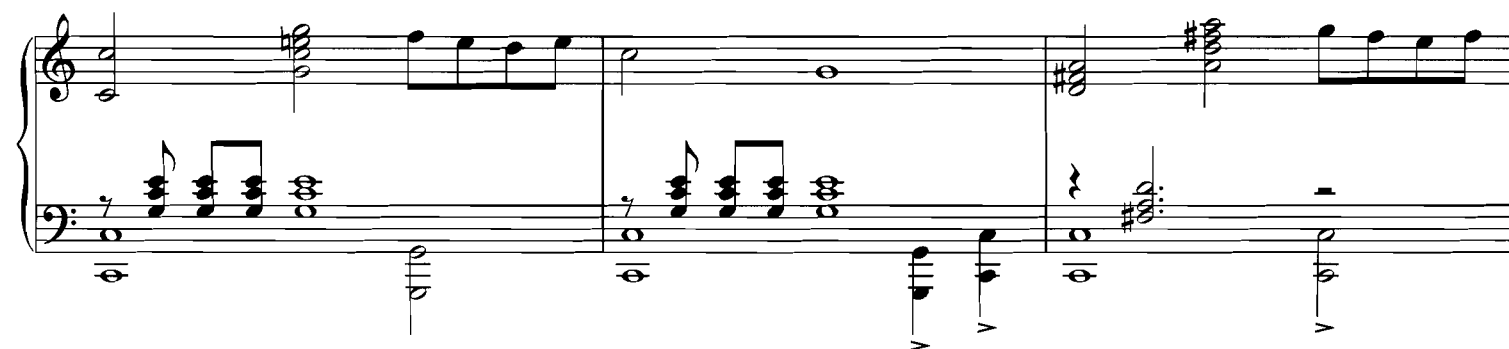
Second system of musical notation. The treble clef staff continues the melodic line with various accidentals. The bass clef staff features chords and single notes, including a flat and a sharp.



Third system of musical notation. The treble clef staff has a melodic line with a slur. The bass clef staff has chords and single notes, including a flat and a sharp.



Fourth system of musical notation. The treble clef staff has a melodic line with a slur. The bass clef staff has chords and single notes, including a flat and a sharp.



Fifth system of musical notation. The treble clef staff has a melodic line with a slur. The bass clef staff has chords and single notes, including a flat and a sharp.

First system of a musical score. The treble clef staff contains a series of chords and a melodic line. The bass clef staff contains a series of chords and a melodic line. The key signature has one sharp (F#). The time signature is 3/4. The system ends with a double bar line.

Second system of a musical score. The treble clef staff contains a series of chords and a melodic line. The bass clef staff contains a series of chords and a melodic line. The key signature has one sharp (F#). The time signature is 3/4. The system ends with a double bar line.

Third system of a musical score. The treble clef staff contains a series of chords and a melodic line. The bass clef staff contains a series of chords and a melodic line. The key signature has one sharp (F#). The time signature is 3/4. The system ends with a double bar line.

Fourth system of a musical score. The treble clef staff contains a series of chords and a melodic line. The bass clef staff contains a series of chords and a melodic line. The key signature has one sharp (F#). The time signature is 3/4. The system ends with a double bar line.

Meno Mosso (In 3)

8va

Fifth system of a musical score. The treble clef staff contains a series of chords and a melodic line. The bass clef staff contains a series of chords and a melodic line. The key signature has one sharp (F#). The time signature is 3/4. The system ends with a double bar line.

(8va)

Più mosso

mp

Quickly

mf *f*

Largamente

rit. *ff* *l.h.*

FOOTLOOSE

Theme from the Paramount Motion Picture FOOTLOOSE

Words by DEAN PITCHFORD
and KENNY LOGGINS
Music by KENNY LOGGINS

Fast



Fast

f

A

D/E

A

D/A A

I been work - in' so hard. I'm punch - in'
 You're play - in' so cool, o - bey - ing

D/A A

my card. Eight hours, for what?
 ev - 'ry rule. Dig way down in your heart

A D

Oh, tell me what I got. I've got this
 you're burn - in', yearn - in' for some, some - bod - y to

feel - in' that time's just hold - in' me down...
 tell you that that life ain't pass - in' you by.

Omit 2nd time



Musical notation for the first system, featuring a treble and bass staff with a piano accompaniment. The key signature is two sharps (F# and C#).



Musical notation for the second system, featuring a treble and bass staff with a piano accompaniment. The key signature is two sharps (F# and C#).

I'll hit the ceil - in',
I'm try - in' to tell you

D#dim



B7



E



Musical notation for the third system, featuring a treble and bass staff with a piano accompaniment. The key signature is two sharps (F# and C#).

or else I'll tear you up this town. —
it will if you don't e - ven fly.

F#m7



Gdim7







E/G#




N.C.

Musical notation for the fourth system, featuring a treble and bass staff with a piano accompaniment. The key signature is two sharps (F# and C#).

You can fly — To-night I got - ta cut
if you'd on - ly cut

(1.,3.) loose, foot - loose; kick___ off your Sun - day
 (2.) loose, foot - loose; kick___ off your Sun - day














shoes. Please, Lou - ise,
 shoes. Ooh - ee, Ma - rie,









pull me off___ of my knees. Jack, get
 shake it, shake___ it for me. Whoa, Mi -








back; come___ on be - fore we crack.
 lo, come___ on, come on let's go.



To Coda 

D/A  **A**  **1** **G**  **D** 




Lose Lose your your blues, blues, ev - 'ry - bod - y cut foot -




A 

loose.

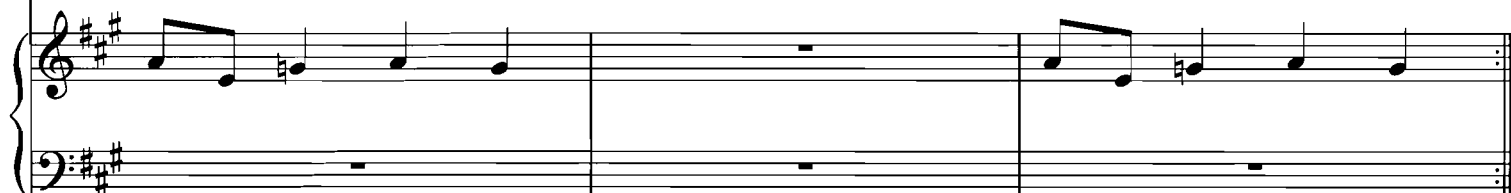


2 **G**  **D**  **A**  N.C.

ev - 'ry - bod - y cut foot - loose. Cut foot - loose.



Cut foot - loose.





N.C.



N.C.

First, you've got ___ to turn ___ me a - round, ___ sec - ond, and put, ___ your feet _



N.C.

___ on the ground. ___ Third, now, take a hold ___ of your soul. ___



E7#9

N.C.

D.S. al Coda

I'm turn - in' it

CODA

ev - 'ry - bod - y cut, ev - 'ry - bod - y cut, ev - 'ry - bod - y cut, ev - 'ry -

G D/F#

N.C.

bod - y cut, ev - 'ry - bod - y cut, ev - 'ry - bod - y cut, ev - 'ry - bod - y,

G D/F# D

N.C.

ev - 'ry - bod - y cut foot - loose.

A

FOR ALL WE KNOW

from the Motion Picture **LOVERS AND OTHER STRANGERS**

Words by ROBB WILSON and JAMES GRIFFIN
Music by FRED KARLIN

Flowing

mf

With pedal

G **D/G** **C/G**

D/G **G** **D/G**

C/G **D/G** **G** **G/F#**

Love, _____

Em7 **Em/D** **A7/C#**

— look at the two of us, — stran -

gters in man - y ways.

We've got a life - time to

share, so much to say,

and as we go from day to

C6 **Cm6** **G/B**

G **D/F#** **Em7** **G/D**

A7/C# **Dmaj7**

G(add2) **Cmaj7** **C/D**

The musical score is written for guitar and piano. It features a vocal line and a piano accompaniment. The guitar part is indicated by chords written above the vocal line. The piano part is written on a grand staff (treble and bass clefs). The lyrics are: 'gters in man - y ways.', 'We've got a life - time to', 'share, so much to say,', 'and as we go from day to'. The chords are: C6, Cm6, G/B, G, D/F#, Em7, G/D, A7/C#, Dmaj7, G(add2), Cmaj7, C/D.

G G/F# Em7 Em/D A7/C#

day, I'll feel you close to me,

C6 Cm6

but time a - lone will

G/B G D/F# Em7

tell. Let's take a life -

G/D A7/C#

- time to say, "I knew you

96

Dmaj7 G(add2) Cmaj7

well," for on - ly time

Bm7 Em7 Em/D

will tell us so, and love may

Cmaj7 D7 D7/F# G

grow, for all we know.

D/G C/G D/G

will tell us so, and love may

grow, for all we know.

will tell us so, and love may

Chord diagrams: G, D/G, C/G

Chord diagrams: D/G, G, G/F#, Em7, Em/D

Love, _____ look at the

Chord diagrams: A7/C#, C6

two of us, _____ stran - gers _____

Chord diagrams: Cm6, G/B, G, D/F#

_____ in man - y ways. _____

Em7 G/D A7/C#

Let's take a life - time to say,

Dmaj7 G(add2)

"I knew you well," for on - ly

Cmaj7 Bm7

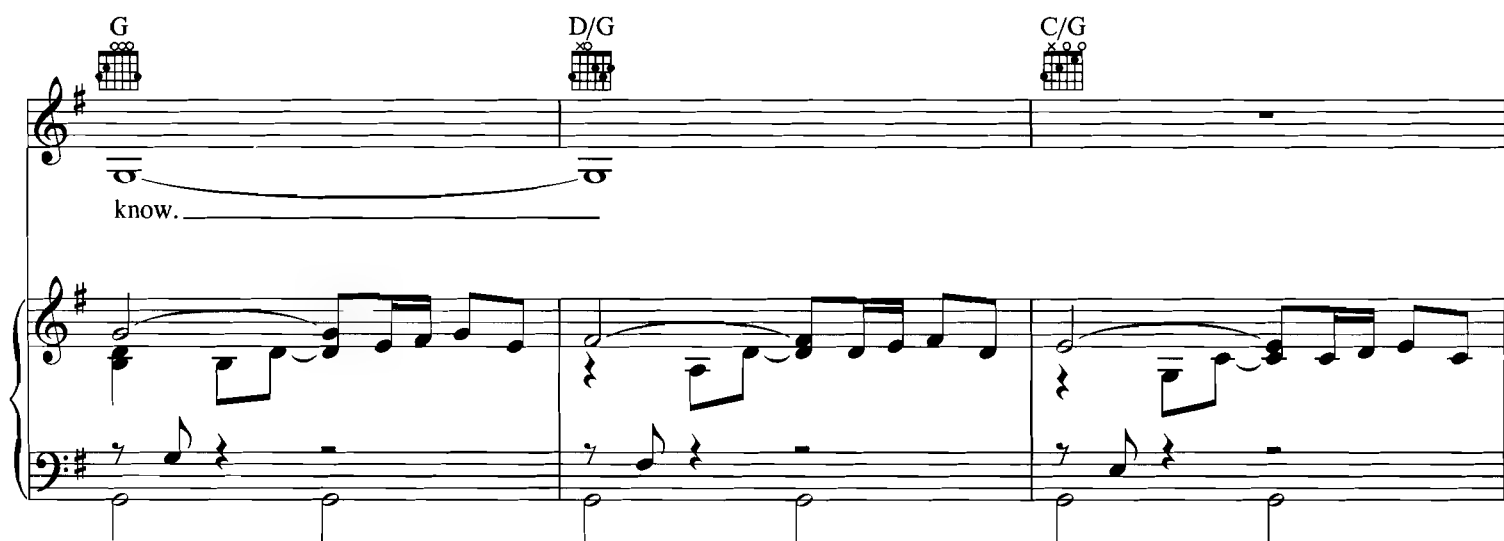
time will tell us so, —

Em7 Em/D Cmaj7 D7 D7/F#

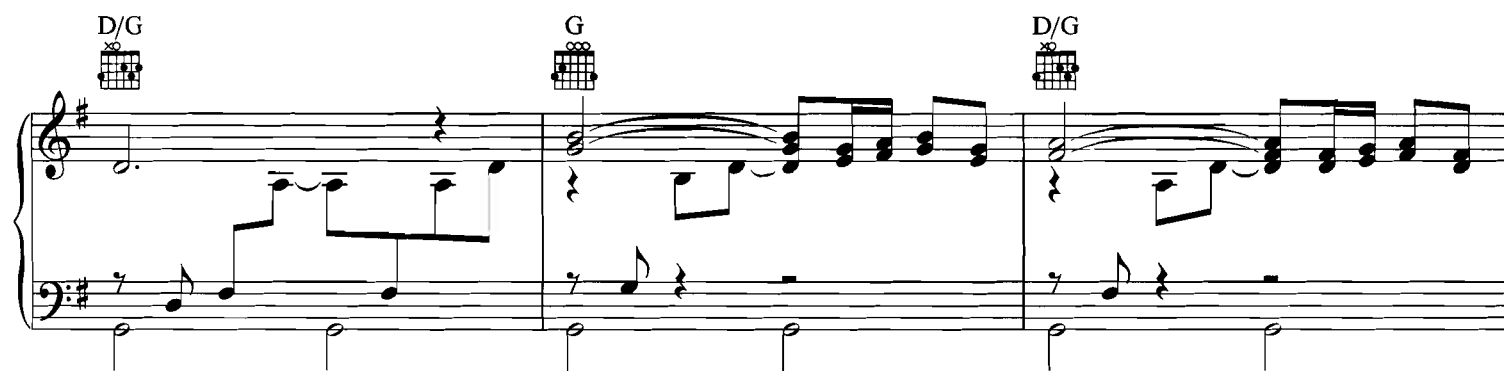
and love may grow, for all we

G D/G C/G

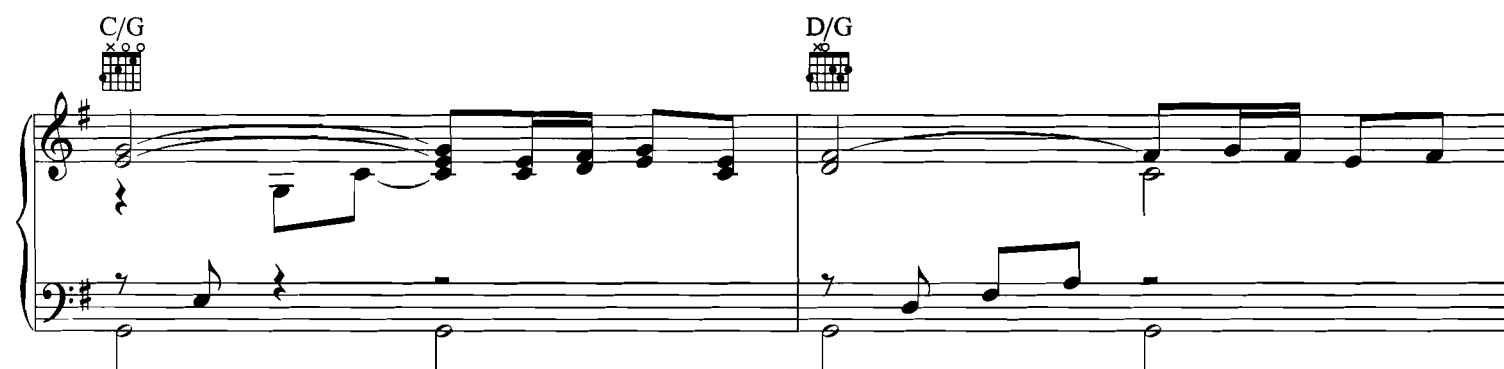
know.



D/G G D/G



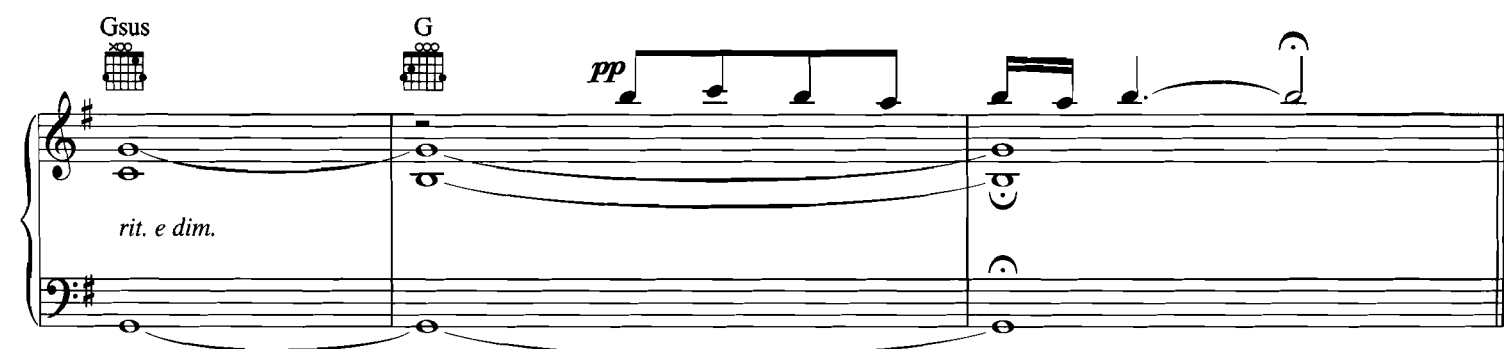
C/G D/G



Gsus G

pp

rit. e dim.



FORREST GUMP – MAIN TITLE

(Feather Theme)

from the Paramount Motion Picture FORREST GUMP

Music by ALAN SILVESTRI

Sweetly

First system of the musical score. The right hand (treble clef) is marked *p* (piano) and contains a series of eighth notes. The left hand (bass clef) contains a series of eighth notes. The tempo/mood is marked *Sweetly*. The key signature is two sharps (F# and C#) and the time signature is 4/4. The instruction *With pedal* is written below the left hand.

8va

Second system of the musical score. The right hand (treble clef) is marked *8va* (octave) and contains a series of eighth notes. The left hand (bass clef) contains a series of eighth notes. The key signature is two sharps (F# and C#) and the time signature is 4/4.

(8va)

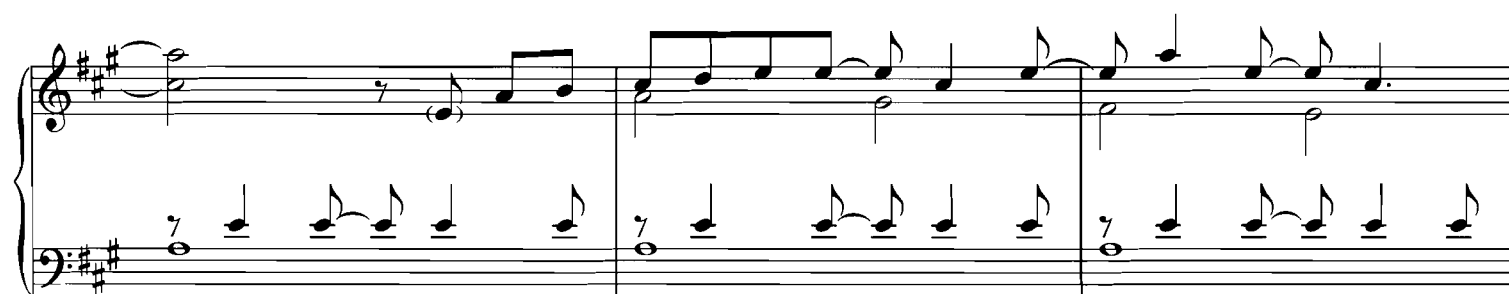
Third system of the musical score. The right hand (treble clef) is marked *(8va)* (octave) and contains a series of eighth notes. The left hand (bass clef) contains a series of eighth notes. The key signature is two sharps (F# and C#) and the time signature is 4/4.

(8va)

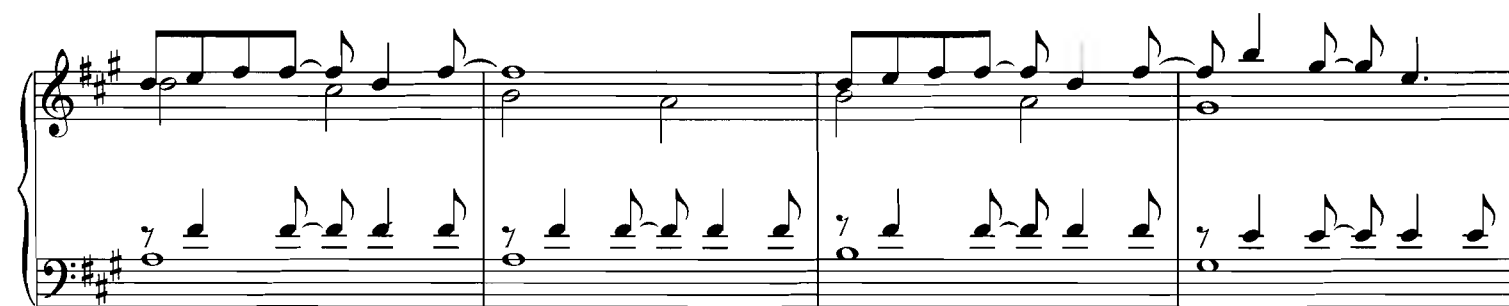
Fourth system of the musical score. The right hand (treble clef) is marked *(8va)* (octave) and contains a series of eighth notes. The left hand (bass clef) contains a series of eighth notes. The tempo/mood is marked *mp* (mezzo-piano). The key signature is two sharps (F# and C#) and the time signature is 4/4.

loco

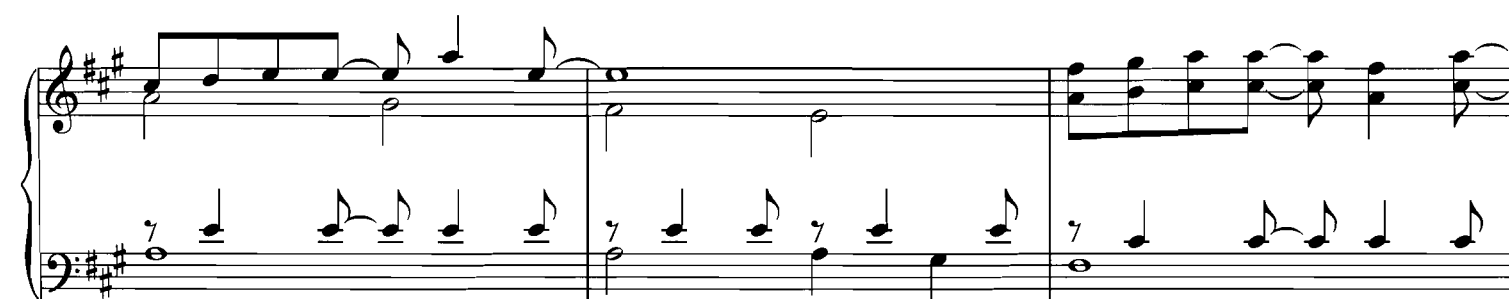
The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature is three sharps (F#, C#, G#). The treble staff begins with a series of eighth and sixteenth notes, followed by a half note and a whole note. The bass staff features a steady eighth-note accompaniment. The system concludes with a whole note chord in the treble staff.



The second system continues the musical piece. The treble staff has a melodic line with eighth and sixteenth notes. The bass staff maintains the eighth-note accompaniment. The system ends with a half note in the treble staff.



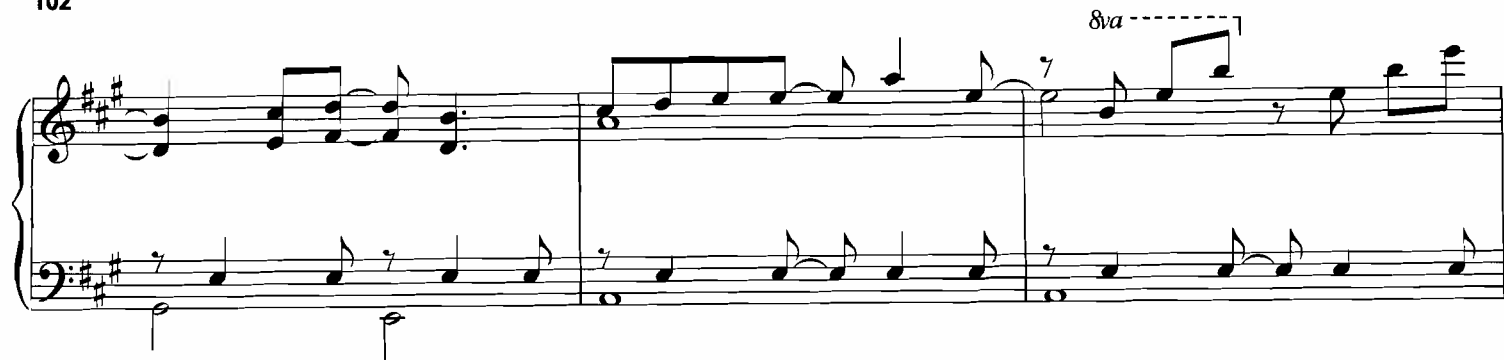
The third system of musical notation shows the continuation of the melody and accompaniment. The treble staff features a series of eighth and sixteenth notes. The bass staff continues with the eighth-note accompaniment. The system concludes with a half note in the treble staff.



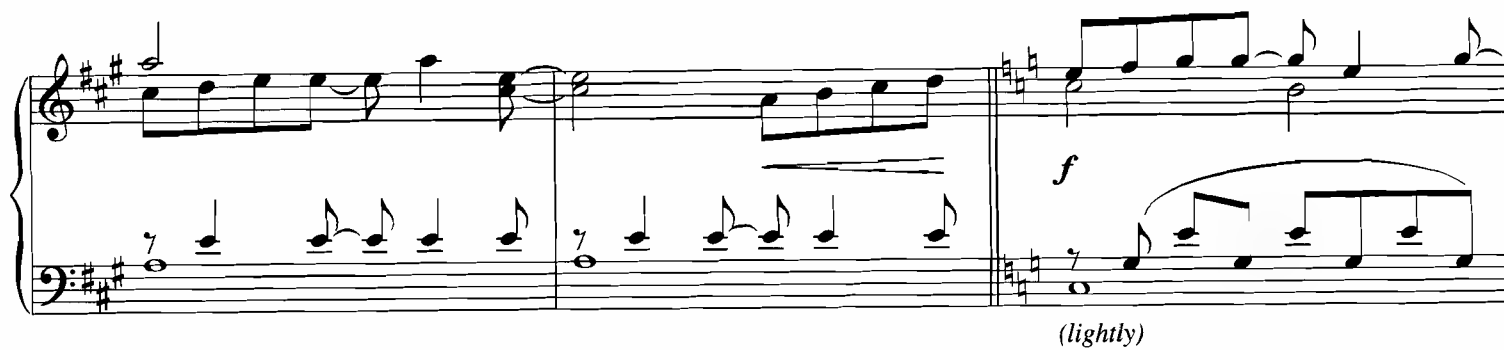
The fourth system of musical notation continues the piece. The treble staff has a melodic line with eighth and sixteenth notes. The bass staff maintains the eighth-note accompaniment. The system ends with a half note in the treble staff.



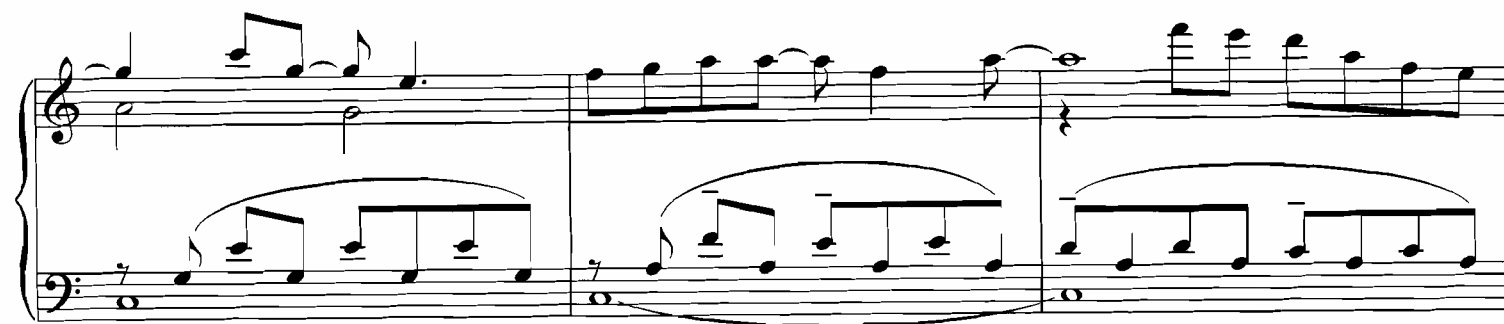
The fifth system of musical notation is the final system on the page. The treble staff features a series of eighth and sixteenth notes. The bass staff continues with the eighth-note accompaniment. The system concludes with a half note in the treble staff.



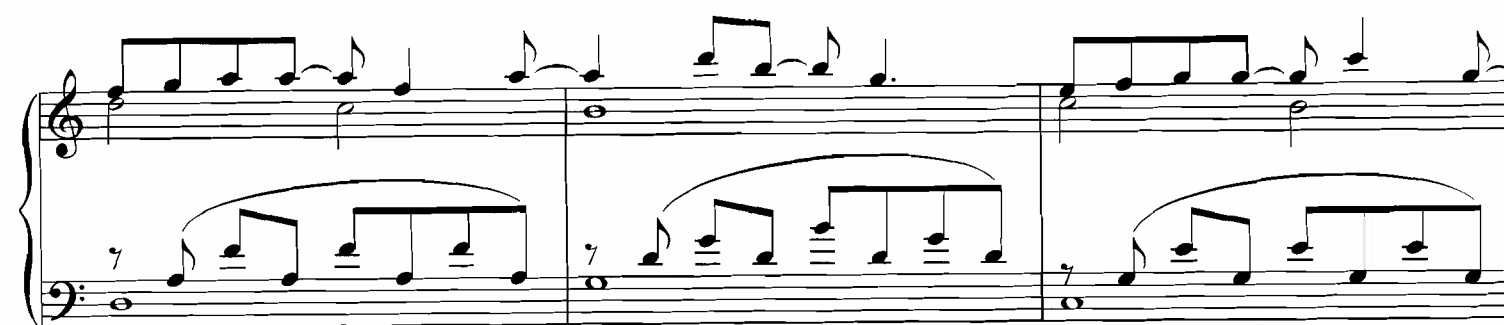
First system of musical notation. The treble clef staff features a melodic line with eighth and sixteenth notes, including a trill marked *8va*. The bass clef staff provides a harmonic accompaniment with eighth notes and rests.



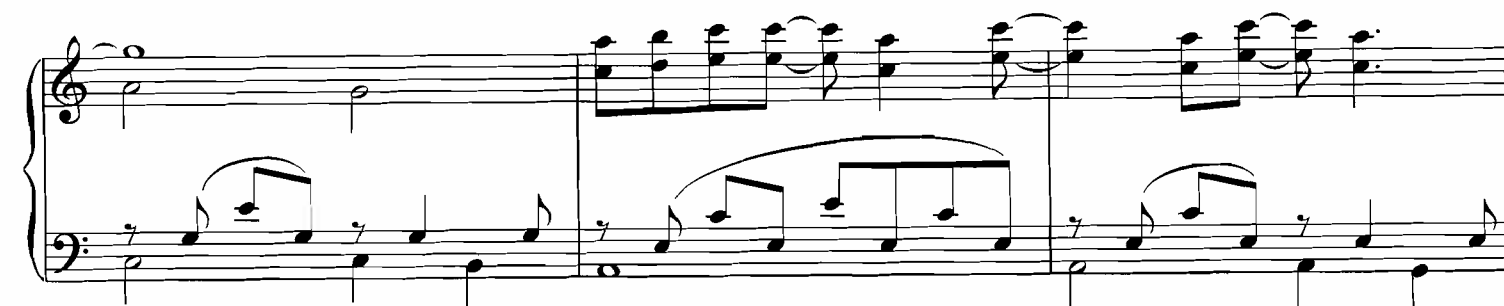
Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features a series of chords. A dynamic marking *f* (forte) is present, followed by the instruction *(lightly)* in parentheses.



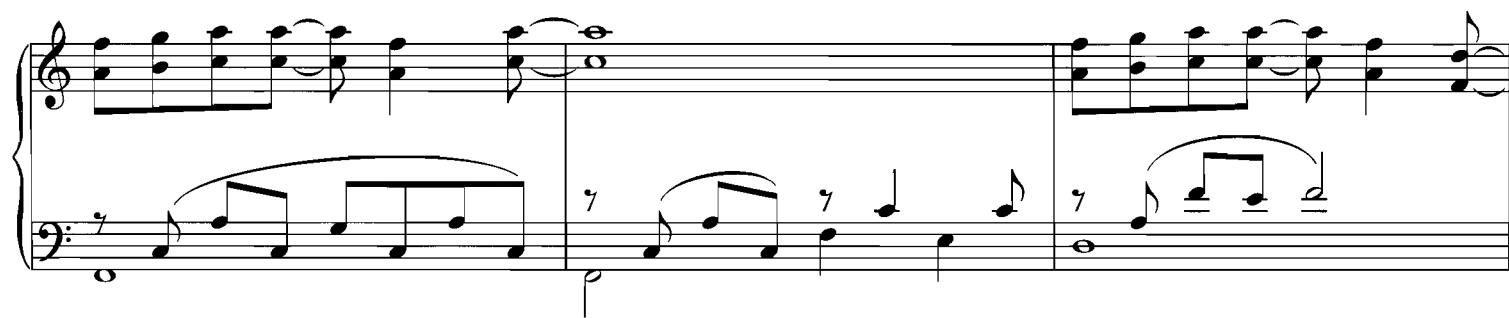
Third system of musical notation. The treble clef staff features a melodic line with eighth notes. The bass clef staff features a series of chords, some with slurs.



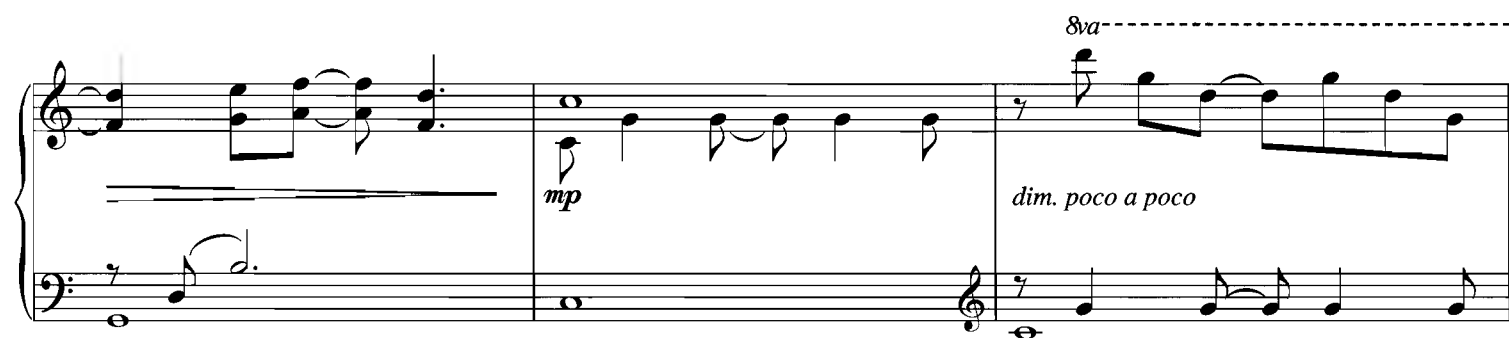
Fourth system of musical notation. The treble clef staff features a melodic line with eighth notes. The bass clef staff features a series of chords, some with slurs.



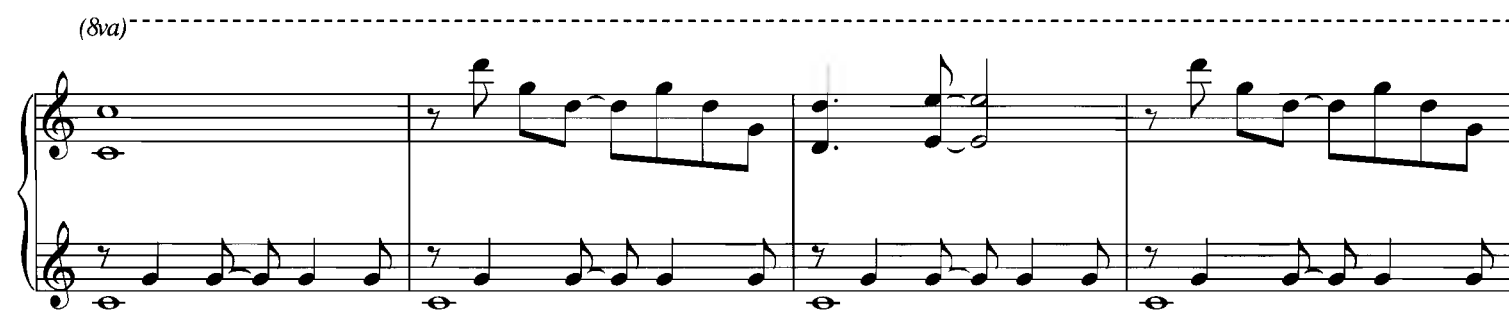
Fifth system of musical notation. The treble clef staff features a melodic line with eighth notes. The bass clef staff features a series of chords, some with slurs.



First system of musical notation. The right hand features a series of eighth-note chords and single notes, while the left hand plays a steady eighth-note accompaniment. The system concludes with a half note in the right hand and a whole note in the left hand.



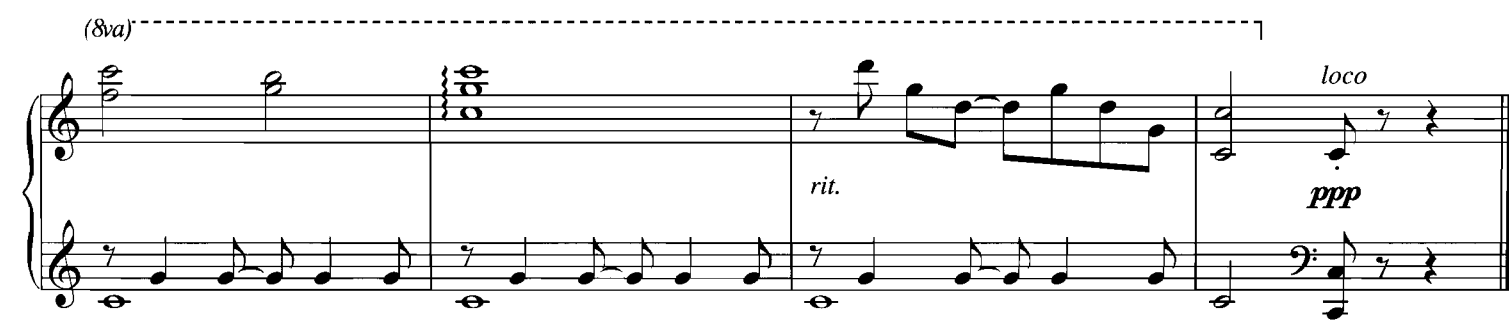
Second system of musical notation. The right hand begins with a melodic line marked *mp* (mezzo-piano). A dynamic marking *dim. poco a poco* (diminuendo poco a poco) is present. An *8va* (octave) marking is shown above the staff. The left hand continues with eighth-note accompaniment.



Third system of musical notation. The right hand continues the melodic line, with an *(8va)* marking above the staff. The left hand maintains the eighth-note accompaniment.



Fourth system of musical notation. The right hand features a series of chords, with an *(8va)* marking above the staff. The left hand continues with eighth-note accompaniment.



Fifth system of musical notation. The right hand features a melodic line marked *loco* and *ppp* (pianissimo). A *rit.* (ritardando) marking is present. An *(8va)* marking is shown above the staff. The left hand continues with eighth-note accompaniment.

GET HAPPY

from SUMMER STOCK

Lyric by TED KOEHLER
Music by HAROLD ARLEN

Moderately

A \flat 9



D \flat 7



mf



B \flat 7



E \flat m



Hal - le - lu - jah! —

Hal - le - lu - jah — Come you sin -

ners — gath - er 'round

Hal - le - lu - jah! Hal - le - lu -

E♭m

jah, all you sin - ners

B♭7 **E♭m**

I have found a

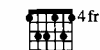
A♭m6 **E♭m**

land where the wear - y for - ev - er are

B7



A♭m6



free, come you sin - ners and just fol - low me.

B♭7



E♭6



B♭7



E♭6



B♭7



E♭



For - get your trou - bles and just get hap - py You bet - ter

E♭6



B♭7



E♭6



A♭/B♭



E♭



E♭6



B♭7



E♭6



chase all your cares a - way. Sing Hal - le - lu - jah, come on get

B♭7



E♭



B♭7



A♭



E♭



A♭



hap - py Get read - y for the judge - ment day. The sun is

shin-in', come on get hap - py ——— The Lord is wait-ing to take your hand. —

——— Shout Hal - le - lu - jah! come on, get hap - py ——— We're go -

- ing to the prom-ised land We're head - in' - 'cross the Riv - er, — wash your

sins 'way — in the tide. It's all so

Db7



C7#5



F7



Bb7



Eb



peace - ful on the oth - er side For-get your

Eb6



Bb7



Eb6



Bb7



Eb



Eb6



Bb7



Cm



trou- bles and just get hap - py You bet - ter chase all your cares a - way. -

Ab/Bb



Eb



Eb6



Bb7



Eb6



Bb7



Eb



Shout Hal - le - lu - jah! come on, get hap - py Get read -

Bb7



1

Eb



B/A



Bb/Ab



Eb



2

Eb



y for the judge - ment day for-get your day.

A HARD DAY'S NIGHT

from A HARD DAY'S NIGHT

Words and Music by JOHN LENNON
and PAUL MCCARTNEY

Moderately, with a beat

It's been a hard work day's night, — And I've been
work — To get you

work - ing like a dog. — It's been a hard day's night, —
mon - ey to buy your things. — And it's worth it just to hear you say —

— I should be sleep-ing like a log. — But when I
You're gon - na give me ev - 'ry - thing. — So why on

G C(add9) G

F6 G C(add9)

G F6 G

mf

The musical score is written for voice and piano. The key signature has one sharp (F#), and the time signature is common time (C). The tempo/style marking is 'Moderately, with a beat'. The score is divided into three systems. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). Guitar chords are indicated above the vocal line: G, C(add9), G, F6, G, C(add9), G, F6, G. The piano accompaniment includes a mezzo-forte (*mf*) dynamic marking. The lyrics are written below the vocal line, with some words split across lines.

C D

get home to you, I find the thing that you do Will make me
 earth should I moan, 'Cause when I get you a - lone, You know I

G C9 To Coda 1 2 G

feel al - right. You know, I
 feel O K. When I'm home, -

Bm Em Bm

ev - 'ry - thing seems to be right.

G Em

When I'm home, - feel - ing you hold - ing me

Chord diagrams: C, D, G, C(add9)

tight, tight, yeah. It's been a hard day's night,

Chord diagrams: G, F6, G

And I've been work - ing like a dog. It's been a

Chord diagrams: C(add9), G, F6

hard day's night, I should be sleep - ing like a log.

Chord diagrams: G, C, D

But when I get home to you, I find the thing that you do Will make me

G C9 G D G C7

feel al - right.

G F6 1 G

2 G C D

So why on earth should I moan, 'Cause when I get you a - lone, You know I

G C9 G Bm

feel O K. When I'm home,

Em Bm G

ev - 'ry-thing seems_ to be al - right. When I'm home, —

Em C D D.S. al Coda (Verse 1)

feel - ing you hold - ing me tight, tight, yeah. It's been a

CODA G C9 G

You know I feel_ al - right. You know I

C(add9) F(add9) Repeat and Fade

feel al - right. —

GOLDFINGER

from GOLDFINGER

Music by JOHN BARRY
Lyrics by LESLIE BRICUSSE
and ANTHONY NEWLEY

Moderately

Chords: F, Db, F, Db, Fmaj7, F, Bb, E, C, C7, F, Db

Vocal Line:

Gold - fin - ger!

He's the man, the man with the Mi - das touch,

a spi - der's touch. Such a cold fin - ger

Fmaj7 F Bb

beck - ons you to en - ter his web of

E Am F/A Am6 F/A

sin. But don't go in. Gold-en

Em B7 Em

words he will pour in your ear, but his lies can't dis - guise what you

B7#9 E Cm

fear. For a gold - en girl knows when he's kissed her.

Gm6 3fr Dbdim7 F Db

It's the kiss of death from Mis - ter Gold - fin - ger.

Fmaj7 Bb

Pret - ty girl, be - ware of this heart of

E 1 Am F/A

gold. This heart is cold.

Am6 F/A 2 Am F/A Am6 F/A

Gold - en cold. He loves on - ly

Am F/A Am6 F/A Am F/A

gold, on - ly gold.

Am6 F/A Am F/A Am6 F/A

He loves gold. He loves on - ly

Am F/A Am6 F/A Am F/A

gold, on - ly gold.

Am6 F/A Am F/A Am6 F/A Am6(add9) 4fr

He loves gold. He loves gold.

HEART AND SOUL

from the Paramount Short Subject A SONG IS BORN

Words by FRANK LOESSER
Music by HOAGY CARMICHAEL

Moderately, not too fast

Chord diagrams: F, Dm7, Gm7, C7, Dm7, G9

mf

Freely

Chord diagrams: Bb/C, C13, Gm7/C, F, F#dim7

mp

I've let a pair of arms en - slave me _____ oft







Chord diagrams: Gm, C7, F6, Gm7/C

times be - fore, but more than just a thrill you

Chord diagrams: F, G7, Gm7/C, C7







gave me, _____ yes more, much more.

Moderately, lightly rhythmical







Heart and soul, _____ I fell in love with you. Heart and soul, _____

mp














_____ the way a fool would do, mad - ly, _____ be - cause you held me

mf

tight and stole a kiss in the night. Heart and soul, _____

_____ I begged to be a - dored. Lost con - trol _____ and tum - bled o - ver - board

F Dm Gm C7 F Dm7

glad - ly that mag - ic night we kissed there in the

F F7 Bb A7 D7 G7

moon - mist. Oh! but your lips were thrill - ing,

C7 F7 E7 A7 Bb A7

much too thrill - ing. Nev - er be - fore were

D7 G7 C7 F7 E7 C7

mine so strange - ly will - ing. But

F Dm7 Gm7 C7 F Dm7

now I see _____ what one em - brace can do. Look at me, _____

Gm7 C7 F Dm Gm7 C7

_____ it's got me lov - ing you mad - ly; _____ that lit - tle kiss you

A7 D7 Gm G9 C7 1 F Dm7

stole held all my heart and soul. _____

Gm9 C9 C7b9 2 F Dm7 Gm9 C7b9 F

_____ soul. _____

HELLO AGAIN

from the Motion Picture THE JAZZ SINGER

Words by NEIL DIAMOND
Music by NEIL DIAMOND and ALAN LINDGREN

Moderately slow

C(add9)



C(add9)



G7sus



Hel - lo a - gain, hel -

mf

C(add9)



G7sus



C(add9)



G7sus



C(add9)



Em7/B



Am



lo. Just called to say 'hel - lo'. I

F



Dm7



Em7



Am7



G7sus



could - n't sleep at all to - night. And I know it's late, but I

Fmaj7/G G7 F/G G7 C(add9) G7sus C(add9) G7sus
 could-n't wait. Hel - lo, my friend, hel - lo. Just

C(add9) G7sus C(add9) Em7/B Am F Dm7
 called to let you know I think a - bout you

Em7 Am7 G7sus Fmaj7/G G7 F/G G7
 ev - 'ry night when I'm here a - lone and you're there at home. Hel-

C(add9) F Em7
 lo. May - be it's been cra - zy,

F G C F Em7

and may - be I'm to blame, but I put my heart a - bove_ my

Dm7 G7sus G/F Em7 Am

head. We've been through it all, and you

Em7 Am Em7 Am

loved me just_ the same. And when you're not there, I

Dm7/G G7 C(add9) G7sus C(add9) G7sus

just need_ to hear: Hel - lo, my friend, hel - lo. It's

C(add9) G7sus C(add9) Em7/B Am F Dm7

good to need you so. It's good to love you

Em7 Am7 G7sus G7 F/G

like I do and to feel this way when I hear you say 'hel -

C F Dm7 Em7 Am7

lo'.

G7sus Gbmaj7/Ab Ab7 Db(add9) Ab7sus

Hel - lo, my friend, hel -

Db(add9) Ab7sus Db(add9) Ab7sus Db(add9) Fm7/C Bbm

lo, just called to let you know I

Gb Ebm7 Fm7 Bbm7

think a - bout you ev - 'ry night. And I

Ab9sus Ab7 Ab9sus Ab7

know it's late, but I could - n't wait. Hel -

Db(add9) Ebm7/Bb Db/Ab Ab7sus Ab7 Db

lo.

I BELIEVE IN YOU AND ME

from the Touchstone Motion Picture THE PREACHER'S WIFE

Words and Music by DAVID WOLFERT
and SANDY LINZER

Slow Ballad

The musical score is written for piano and voice. It begins with a piano introduction in 4/4 time, marked *mf*. The left hand (L.H.) plays a steady eighth-note accompaniment. The right hand features a melodic line with grace notes. Chord diagrams for C major and C/Bb are shown above the first two measures. The vocal entry occurs in the third measure with the lyrics "I be - lieve in you -". The piano accompaniment continues with a similar pattern. The next system shows the vocal line continuing with "and me. I be - lieve that we will be in love e -". The piano accompaniment provides harmonic support. The final system shows the vocal line concluding with "ter - nal - ly. Well, as far as I can see,". The piano accompaniment ends with a final chord. Chord diagrams for Fmaj7, Ab/Bb, and Bb7 are provided for the piano parts.

Chord Diagrams:

- C:** C major triad (C-E-G)
- C/Bb:** C major triad with Bb in the bass
- Fmaj7:** F major triad with A in the bass
- Ab/Bb:** Ab major triad with Bb in the bass
- Bb7:** Bb major triad with F in the bass

Lyrics:

I be - lieve in you -
and me. I be - lieve that we will be in love e -
ter - nal - ly. Well, as far as I can see,

C Cmaj7 G/A Am7

you will al - ways be the one _____ for

Em7 Dm7 G7sus




me, _____ oh, yes, you will. And I be - lieve in dreams _

C C/Bb

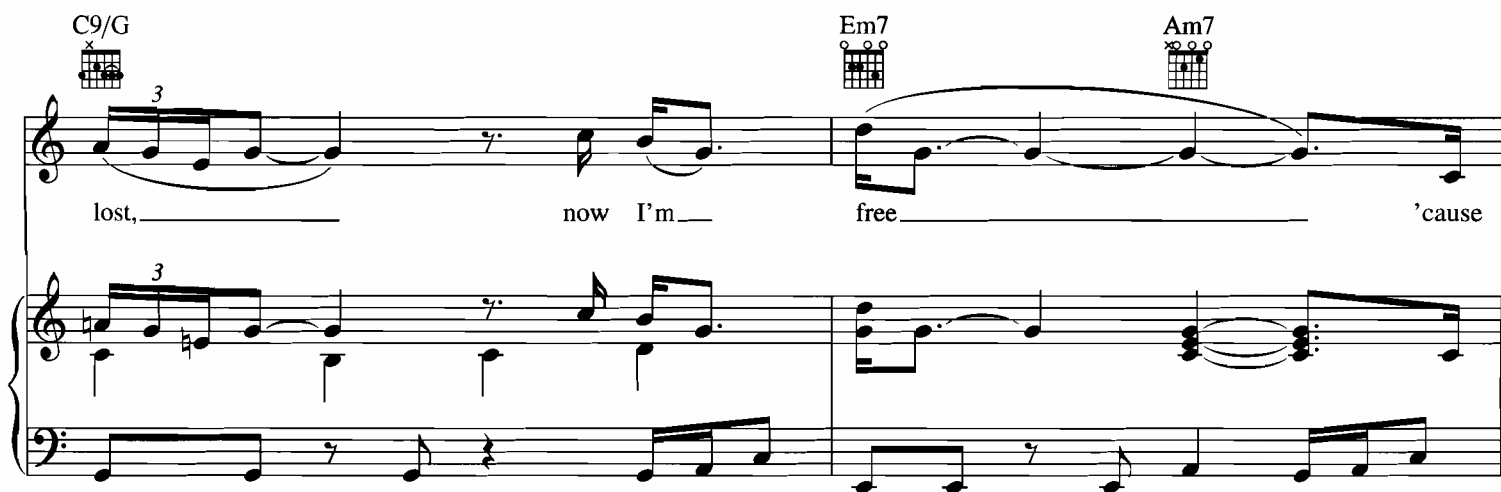
_____ a - gain. _____ I be lieve that love will nev - er end. _____ And

Fmaj7/A Fm7 Bb9

like the riv - er finds _____ the sea, I _____ was

C9/G  Em7  Am7 



lost, _____ now I'm _____ free _____ 'cause



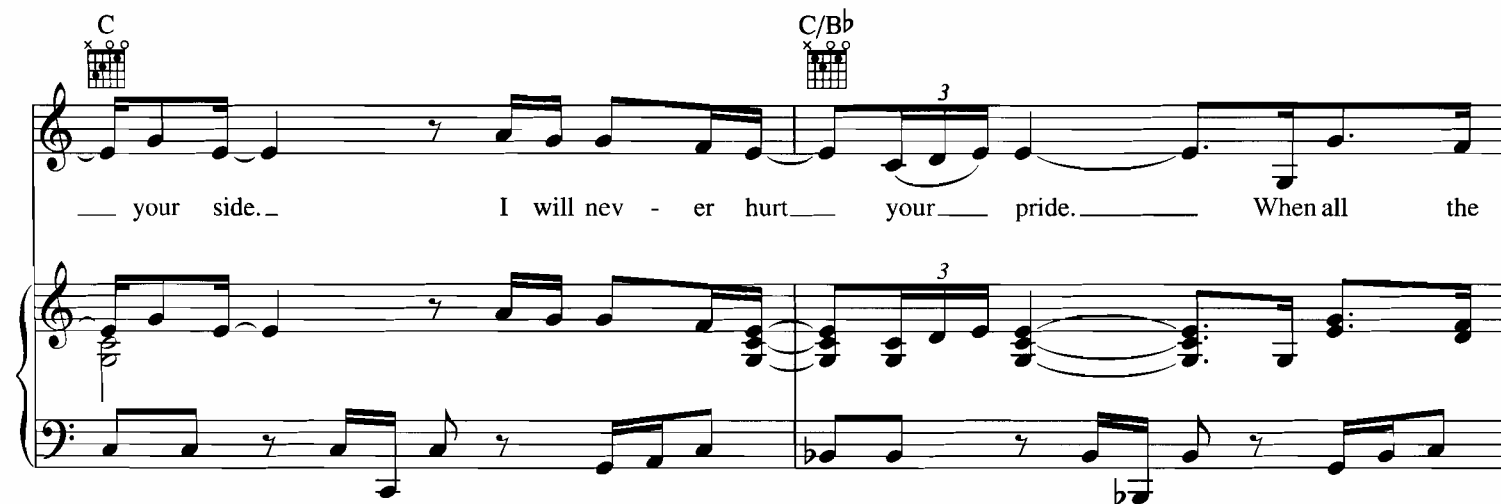
Dm7  F/G  C  F/G 




I be - lieve _____ in you _____ and me. I will nev - er leave _____



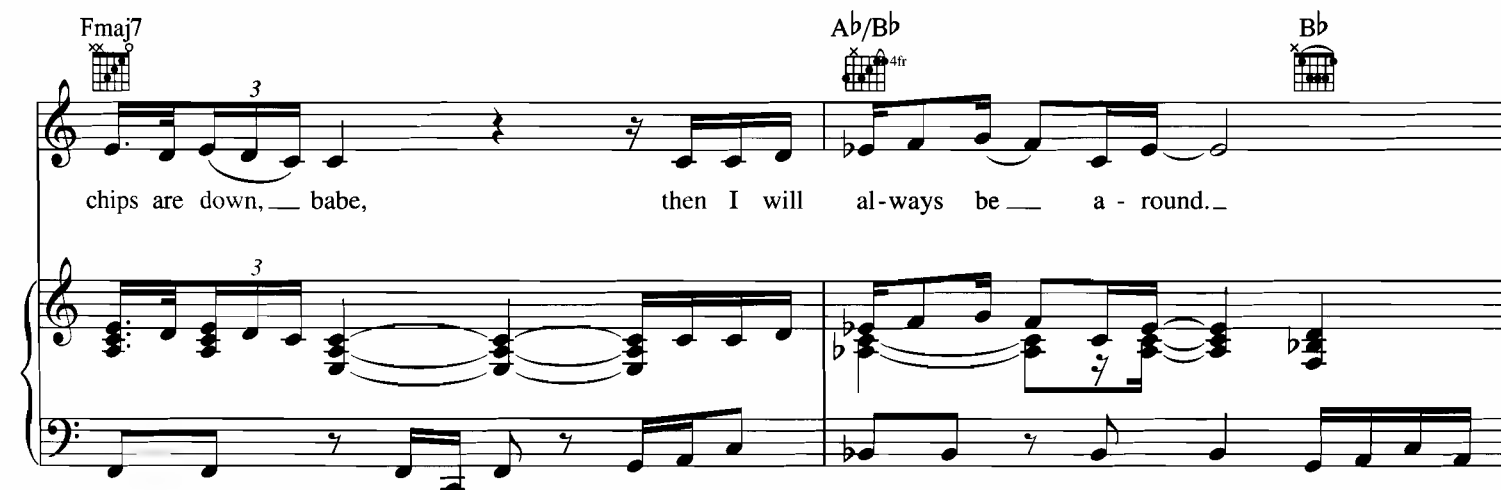
C  C/Bb 

_____ your side. _____ I will nev - er hurt _____ your _____ pride. _____ When all the



Fmaj7  Ab/Bb  Bb 

chips are down, _____ babe, then I will al - ways be _____ a - round. _____







Just to be right where you are, _____ my





love. _____ You know I love _____ you, boy. _____ I'll nev - er




leave_ you out. _____ I will al-ways let you in, boy, oh, ba - by, to





plac - es no one's ev - er been. _____ Deep _____ in - side, _____

C/G Em7 Am7

can't you see that

Dm7 F/G C

I be - lieve in you and me.

Em7 Am7 Em7 Am7

May - be I'm a fool to feel the way I do.

Dm Dm(maj7) Dm7 G7sus

I would play the fool for-ev - er just to be with you for-ev - er.

Ab7sus 4fr Db

I be-lieve in mir-a-cles, and love's

Db/B Gbmaj7

a mir-a-cle, and yes, ba-by, you're my dream come true.

A/B Db/B F#m6/A Db/Gb Db/Ab 4fr

I, I was lost, now I'm

Fm7 Bbm7 Ebm7 Absus2 3fr

free, oh, ba-by, 'cause I be-lieve, I do be-lieve in you and

Chords: Cb/Db (4fr), Db7 (4fr), Gbmaj7

me. See, I'm lost, now I'm

Chords: Fm7, Bbm7, Ebm7 (6fr), Gb/Ab

free 'cause I be-lieve in you and

Chords: N.C., Db(add2)

me.

L.H.

Chords: Db/Cb, Gbmaj7, Ebm7 (6fr), Gb/Ab, Db(add2)

HIGH NOON

(Do Not Forsake Me)

from HIGH NOON

Words and Music by DIMITRI TIOMKIN
and NED WASHINGTON

Moderately

N.C.

E \flat



mp

E \flat



Do not for - sake me, oh my dar - lin', _____

E \flat 7



A \flat



Fm



on this, our wed - ding day. _____

Fm7



B \flat 7



E \flat




Cm




Do not for - sake me, oh my dar - lin'.

G **Bb7**



Wait, _____ wait a - long! _____



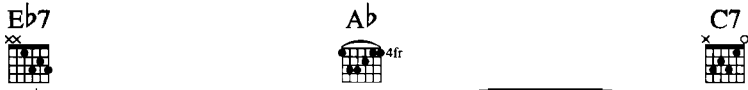
Eb




I do not know what fate a - waits me. _____



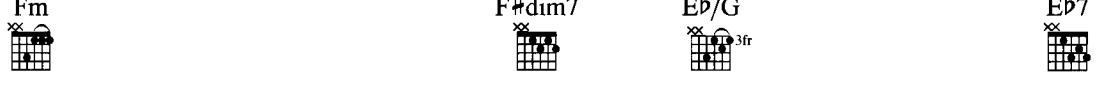
Eb7 **Ab** **C7**



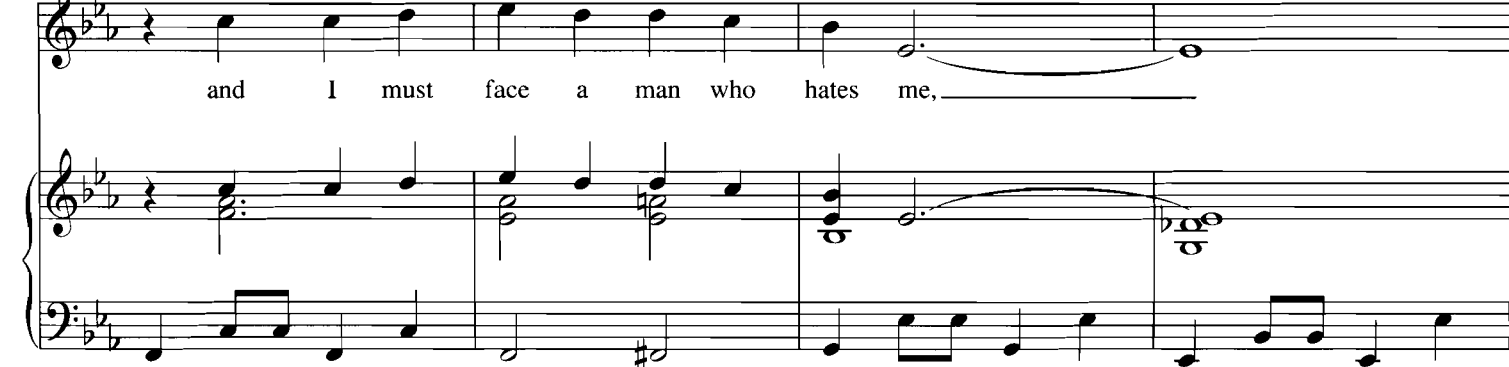
I on - ly know I must be brave _____







Fm **F#dim7** **Eb/G** **Eb7**








and I must face a man who hates me, _____






or lie a cow - ard, a cra - ven cow - ard,



or lie a cow - ard in my grave!





Oh, to be torn 'twixt love and du - ty,





'spos - in' I lose my fair - haired beau - ty. Look at the big hand



move a - long — near - in' high noon. He made a vow while

in state's pris - on, vowed it would be my life or his 'n. I'm not a - fraid of

death but, oh, — what will I do if you leave

me? Do not for - sake me, oh my dar - lin' —

E \flat 7 **A \flat**

You made that prom - ise as a bride.

C7 **Fm** **F \sharp dim7** **E \flat /G**

Do not for - sake me, oh my dar - lin'.

E \flat 7 **A \flat** **E \flat** **A \flat**

Al - though you're griev - in', don't think of

E \flat **A \flat** **E \flat /B \flat** **A \flat /B \flat** **B \flat 7**

leav - in' now that I need you by my

1 $E\flat$ $Fm7/B\flat$ 2 $E\flat$

side! side! Wait a -

long, wait a - long, wait a -

long, wait a - long!

dim. rall. 8va

Chord diagrams: $E\flat$ (3fr), $Fm7/B\flat$ (3fr), $A\flat$ (4fr), $E\flat$ (3fr).

I BELIEVE I CAN FLY

from SPACE JAM

Words and Music by
ROBERT KELLY

Slowly

C(add9)/G

Dm7b5/G

C(add9)/G

Dm7b5/G

C(add9)/G

Dm7b5/G

I

C

Dm7b5/C

used to think that I could not go on, and
I was on the verge of break - ing down. Some -

C

Dm7b5/C

life was noth - ing but an aw - ful song. But
times si - lence can seem so loud. There are

C Dm7b5/C

now I know the mean - ing of true love. I'm
mir - a - cles in life I must a - chieve, but

C Dm7b5/C E7#5



lean - ing on the ev - er - last - ing arm. If I can
first I know it starts in - side of me.

Am7 Dm7b5/Ab C/G

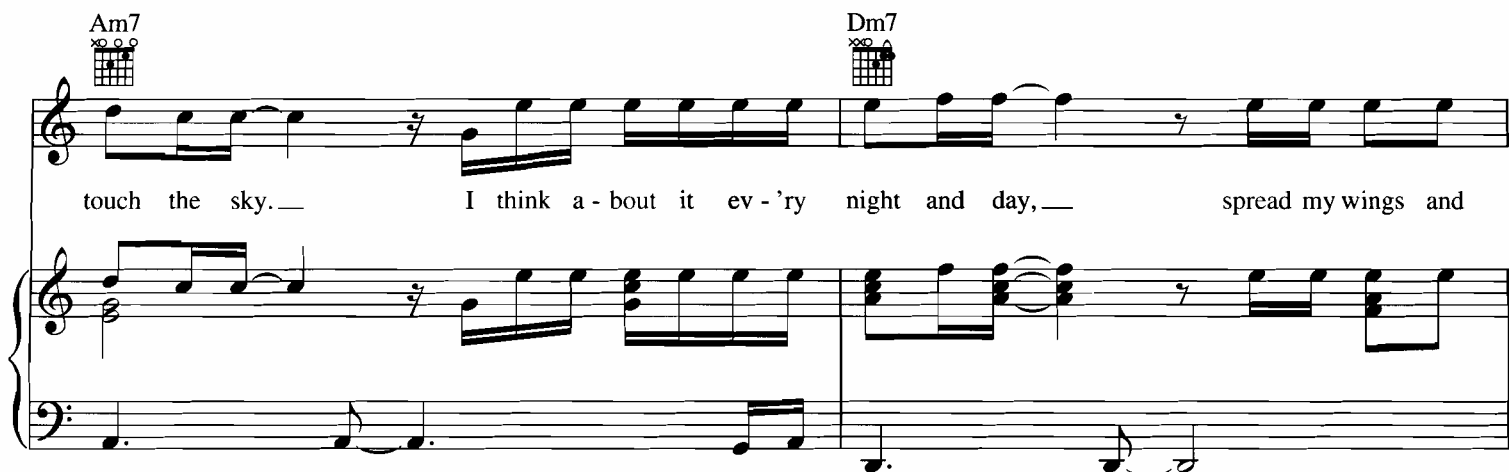
see it, then I can { do } it, if I just be - lieve it, there's noth - ing
be



Dm7/G C

to it. I be - lieve I can fly, I be - lieve I can


Am7  Dm7 


touch the sky. — I think a - bout it ev - 'ry night and day, — spread my wings and



Dm7/G  G#dim7  Am7 

fly a - way. — I be-lieve I can soar, — I see me run-ning through that



Dm7b5/Ab  3fr C/G 

o - pen door. — I be-lieve I can fly, I be-lieve I can



1 Dm7b5/Ab  3fr Am7  Fmaj7/G 

fly, — I be-lieve I can fly. — See,



2
Dm7b5/Ab

Am7

fly, _____ oh, I be-lieve I can fly. _____

Dm7

C/E

Fmaj7/G

Hey, _____ 'cause I be-lieve in me, _____ oh. _____ if I can

Bbm7

Ebm7b5/A

Db/Ab

see it, _____ then I can do _____ it, _____ if I just be-lieve it, _____ there's noth-ing

Ebm7/Ab

Db

to it. _____ I be-lieve I can fly, _____ I be-lieve I can

Bbm7



Ebm7



touch the sky. — I think a - bout it ev - ery night and day, — spread my wings and

Ebm7/Ab



Adim7



Bbm7



fly a - way. — I be - lieve I can soar. — I see me run - ning through that

Ebm7b5/A



Db/Ab



o - pen door. — I be - lieve I can fly, I be - lieve I can

Ebm7b5/A



Db/Ab



fly, — I be - lieve I can fly, — hey, if ³I just

Eb \flat m7 \flat 5/A

Db/Ab

spread my wings. I can fly, I can

Eb \flat m7 \flat 5/A

Db/Ab

fly, I can fly, hey, if I just

Eb \flat m7 \flat 5/A

Db/Ab

Eb \flat m7 \flat 5/A

spread my wings. I can fly.

Db/Ab

Eb \flat m7 \flat 5/A

Db

rit.

I FINALLY FOUND SOMEONE

from THE MIRROR HAS TWO FACES

Words and Music by
BARBRA STREISAND, MARVIN HAMLISCH,
ROBERT LANGE and BRYAN ADAMS

Moderately slow

Chord Progression:

- Bbmaj7
- Gm9
- Ebmaj7 3fr
- Cm7/F
- Bb
- Gm7 3fr
- Ebmaj7 3fr
- Ebm6
- Bb
- Gm7 3fr

Male: I fi-n'lly found some-one who knocks me off my feet.

I fi - n'lly found the one — that makes me feel com - plete.

Female: It start - ed o - ver cof - fee. We start - ed out as friends.

Cm7
3fr

Cm7/F

It's fun - ny how from sim - ple things the best things be - gin.

G

Em7

Male:

This time it's dif - f'rent.

It's all be - cause of you.

Male: This time it's dif - f'rent. It's all be - cause of you.

Cmaj7

Cm
3fr

It's bet - ter than it's ev - er been

'cause we can talk it through.

It's bet - ter than it's ev - er been 'cause we can talk it through.

G(add9)

Em7

Female: My fav - 'rite line

was, "Can I call you some - time?"

Female: My fav - 'rite line was, "Can I call you some - time?"

Cmaj7

Cm

It's all you had to say — to take my breath a - way. —

E

Both: This is it. Oh, — I fi - n'ly

Amaj7

Am6

E

found some - one, some - one to share — my life. I fi - n'ly

Amaj7

Am6

E




found the one — to be with ev - 'ry night. *Female:* 'Cause what -










ev - er I do, _____ *Male:* it's just got to be you. *Both:* My



dim.

life has just be - gun. I fi - n'ly found some - one. _____

mp

Male: Did I keep you wait - ing? *Female:* I did - n't mind. _____ I a - pol - o - gize. _____ Ba - by, that's fine. _____

mf

Emaj7

Em6

I would wait for - ev - er just to know you were mine. You know,
just to know you were mine.

B

G#m7

I love your hair. I love what you wear.
Are you sure it looks right? Is - n't it too tight?

Emaj7

Em

You're ex - cep - tion - al. Both: I can't wait for the rest of my life.

F

This is it. Oh, I fi - n'lly

Bmaj7 Bbm6 F

found some - one, some - one to share — my life. I fi - n'lly

Bbmaj7 Bbm6 F

found the one — to be with ev - 'ry night. *Female:* 'Cause what -

Asus A Dm

ev - er I do, — *Male:* it's just got to be you.

Db F/C

Both: My life has just — be - gun. I fi - n'lly

Gm7/C

Am7

Am7/D

D7

found

some - one. _____

Female: And what -

Gm7

F/A

ev - er I do, _____ Male: it's just got to be _____ you. Female: My

dim.

Gm7/C

life has just be - gun. _____

Both: I fi - n'ly

mp

F

Bbmaj7

F

found

some - one. _____

rit. e dim.

p

I WILL ALWAYS LOVE YOU

from THE BODYGUARD

Words and Music by
DOLLY PARTON

Freely

N.C.

If I should stay, I would
on - ly be in your way. So I'll go, but I
know I'll think of you ev - 'ry step of the way. And

Slowly



I will always love you.

mp
With pedal

Dmaj7



A(add2)

I will always love you.

cresc.
mf

Chords: D, A/C#, Bm7, A/E Bm/E

You, _____ my dar-ling, you. _____ Hmm. _____ Bit-ter -

Chords: A, Bm/A, A, E/G#, F#m, C#m/E

1. sweet mem - o - ries that is _____ all _____ I'm tak - ing _____ with
 2. *Instrumental*
 3. (See additional lyrics)

mf

Chords: D, E, A, E/A, A, E/G#

me. _____ So, good - bye. _____ Please, don't _____ cry. We both _____

Chords: F#m, C#m/E, Dmaj7, E

1 To Coda 2 To Next Strain D.S. al Coda

know I'm not what you, you need. _____ And I _____ I _____

A F#m D E A F#m

will al - ways love you. I

f

D E A D/A A C#m/E Cm/E Bm/E

will al - ways love you.

D.S.

CODA Dmaj7 E B G#m

love. And I

molto rit. *ff* *a tempo*

(Drums)

Emaj7

F#

B

G#m

C#m7

F#

will al - ways love you. I will al - ways love

This system contains the first two measures of the piece. The vocal melody is in the treble clef, and the piano accompaniment is in the grand staff (treble and bass clefs). The key signature has four sharps (F#, C#, G#, D#). Chord diagrams for Emaj7, F#, B, G#m, C#m7, and F# are shown above the staff. The lyrics are 'will al - ways love you. I will al - ways love'.

B

G#m

Emaj7

F#

B

G#m

you. I will al - ways love you. I will al -

This system contains measures 3 and 4. The vocal melody continues with the lyrics 'you. I will al - ways love you. I will al -'. The piano accompaniment provides harmonic support. Chord diagrams for B, G#m, Emaj7, F#, B, and G#m are shown above the staff.

C#m7

F#

B

G#m

Emaj7

F#

- ways love you. I will al - ways love

This system contains measures 5 and 6. The vocal melody concludes with the lyrics '- ways love you. I will al - ways love'. The piano accompaniment features a triplet of eighth notes in the right hand in measure 6. Chord diagrams for C#m7, F#, B, G#m, Emaj7, and F# are shown above the staff.

B G#m Emaj7 F#

you. I, I will al - ways love

rit. e dim.

11

N.C. Emaj7 B/D#

you. You, dar - ling, I love you. Ooh, I'll

a tempo

E/F# F# B(add2)

al - ways, I'll al - ways love you.

rit. e dim. *mp*

Additional Lyrics

3. I hope life treats you kind.
 And I hope you have all you've dreamed of.
 And I wish to you, joy and happiness.
 But above all this, I wish you love.

I WILL REMEMBER YOU

Theme from THE BROTHERS McMULLEN

Words and Music by SARAH McLACHLAN,
SEAMUS EGAN and DAVE MERENDA

Moderately slow

Chord diagrams: A, Dmaj7, E, A, Dmaj7, E7, A/C#, D/F#, A/E, Bm7

mp

I will re - mem - ber ____ you. ____

Will you re - mem - ber ____ me? ____ Don't

let your life ____ pass ____ you by. ____

The musical score is written for voice and piano. It features a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The tempo is marked 'Moderately slow'. The score is divided into three systems. The first system contains the first line of the song, with a piano accompaniment starting on a half note. The second system contains the second line, with a piano accompaniment that includes a long, sustained chord. The third system contains the third line, with a piano accompaniment that includes a change in time signature to 2/4 and back to 4/4. Chord diagrams are provided above the vocal line for each system. The piano part includes a mezzo-piano (*mp*) dynamic marking.

A D E7 A

Weep not for _____ the mem - o - ries. _____ Re -

A D/F# E7

mem - ber the good times that we had. _____ We
I'm so tired, but I can't sleep. _____
so a - fraid to love you, more a - fraid to lose,

A D E7 F#m7

let them slip a - way _____ from us when things got _____ bad. _____
Stand - in' on the edge _____ of some - thing much too _____ deep. _____ It's
cling - ing to a past _____ that does - n't let me _____ choose. _____ Well,

A D E7

Clear - ly I _____ first saw _____ you _____ smil - in' in _____ the sun. Wan - na feel _____
fun - ny how _____ I feel _____ so much but I can - not say a word. We are scream -
once there was _____ a dark - ness, _____ a deep and end - less night. You



your warmth up - on me. I wan - na be the one. }
 ing in - side or we can't be heard.
 gave me ev - 'ry - thing you had, oh, you gave me light



I will re - mem - ber you.



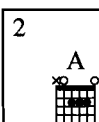
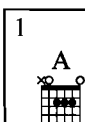
Will you re - mem - ber me? Don't let your life



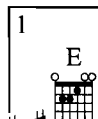
pass you by. Weep not for the



To Coda



mem - o - ries.



D.S. al Coda

I'm

CODA



I will re - mem - ber you



Will you re - mem - ber me? Don't



let your life pass you by.



Weep not for the mem - o - ries.



Weep not for the mem - o - ries.

molto rit.

ISN'T IT ROMANTIC?

from the Paramount Picture LOVE ME TONIGHT

Words by LORENZ HART
Music by RICHARD RODGERS

Calmly

mp

Ab **Abm** **Eb** **Bb7**

Fm7 **Bb7** **Ab** **Abm**

Eb/G **Gbdim** **Fm7** **Bb7#5**

Ebmaj7 **Ab** **Bb7**

I've nev - er met you, yet nev - er
My face is glow - ing, I'm en - er -

doubt, dear, I can't for - get you, I've thought you
get - ic, the art of sew - ing, I found po -

out, dear. I know your pro - file and I know the way you
et - ic. My nee - dle punc - tu - ates the rhy - thm of ro -



kiss mance! just the thing I miss on a night like
I don't give a stitch if I don't get



this. If dreams are made of i - mag - i - na - tion, I'm not a -
rich. A cus - tom tai - lor who has no cus - tom, is like a



fraid of my own cre - a - tion. With all my
sail - or, no one will trust 'em. But there is



heart, my heart is here for you to take. Why should I no
mag - ic in the mu - sic of my shears; I shed no

Bb7 Eb6 F7 Bb7 **Steadily, not too fast** **Eb** 3fr

quake? tears. I'm not a - wake. Lend me your ears! Is - n't it ro - man - tic? Is - n't it ro - man - tic?

Bb7 Eb Bb7#5 Eb Bb7 3fr 6fr 3fr

Mu - sic in the night, a dream that can be heard. Soon I will have found some dream girl that I a - dore. Is - n't it ro - Is - n't it ro -

Eb Bb7 Eb 3fr 3fr 3fr

man - tic? man - tic? Mov - ing shad - ows write the old - est mag - ic the While I sit a - round, my love can scrub the

C7#5 C7 Fm C7 Fm Bb7 G7 8fr

word. floor. I She'll hear the breez - es play - ing kiss me ev - 'ry hour, _____

Cm G7#5 Cm Eb7/Bb Ab C7/G

in the trees a - bove. While
or she'll get the sack. And

Fm Bb7 Bdim7 Cm F9 Bbdim7 Bb7







all the world is say - ing you were meant for love. Is - n't it ro -
when I take a show - er she can scrub my back. Is - n't it ro -

Eb Bb7 Eb Bb7#5







man - tic? Mere - ly to be young on such a night as
man - tic? On a moon - light night she'll cook me on - ion

Eb Bb7 Eb Bb7




this? Is - n't it ro - man - tic? Ev - 'ry note that's sung is
soup. Kid - dies are ro - man - tic, and if we don't fight, we





like soon a will lov have - er's a kiss. troupe! Sweet We'll

sym - bols in the moon - light, do you mean that I will fall in
help the pop - u - la - tion, it's a du - ty that we owe in to

love per - chance? Is - n't it ro - mance?
dear old France. Is - n't it ro -

Is - n't it ro - mance?

I WILL WAIT FOR YOU

from THE UMBRELLAS OF CHERBOURG

Music by MICHEL LEGRAND
Original French Text by JACQUES DEMY
English Words by NORMAN GIMBEL

Moderately, with a lilt

Em Bm7 Em N.C. Em

If it takes where for you -






mp

E7/G# Am




ev - er, I will wait for you; for a
wan - der, an - y - where you go, ev - 'ry

Am D7 Am7 D7 G






thou - sand - sum - mers I will wait for
day re - mem - ber how I love you





you. 'Til you're back be - side me, 'til I'm
so. In your heart be - lieve what in my

hold - ing you, 'til I hear you sigh
heart I know, that for - ev - er - more

here in my arms. N.C.
I'll wait for An - y -

you. The clock will tick a - way the hours

Moderate Swing tempo

Am7 Em7 C

one by one — and then the time will come when all the wait - ing's done, — the

F#m7b5 B7 C#m7b5

time when you re - turn and find me here and run — straight

F#m7b5 C9 F#m7b5/B B7

to my wait - ing arms. If it

Tempo I
N.C.

Em E7/G# Am

takes for - ev - er I will wait for

you; for a thou - sand sum - mers I will

wait for you. 'Til you're here be -

side me, 'til I'm touch - ing you and for -

ev - er - more shar - ing your love.

I'M EASY

from NASHVILLE

Words and Music by
KEITH CARRADINE

With feeling

Cmaj7



mf

The piano introduction is in 4/4 time. The right hand plays a continuous eighth-note melody starting on G4, moving up stepwise to E5. The left hand plays a simple bass line with quarter notes: C3, F2, C3, F2, C3, F2, C3, F2.

It's not my

Dm7

G

Cmaj7



way to love you just — when no — one's look - ing. —

It's not my

Dm7





G

Cmaj7





way to take your hand — if I'm — not — sure.




It's not my




way to let you see — what's go - ing on — in - side of me; — when it's a

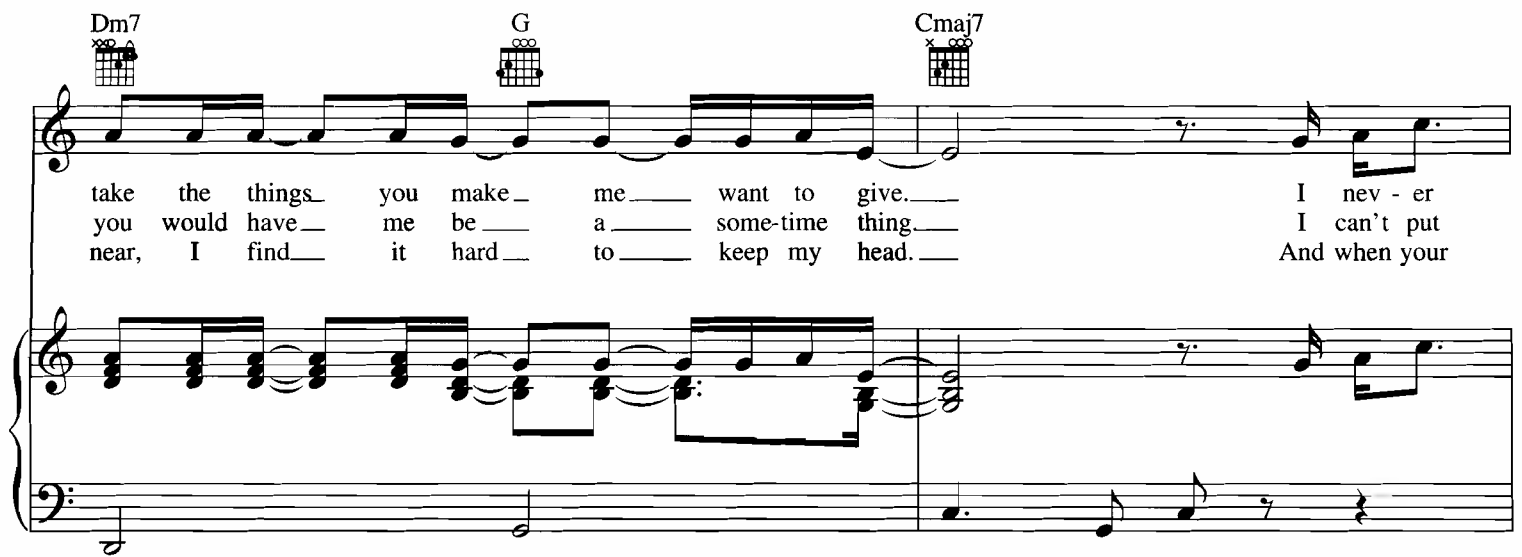
love you won't — be need - ing, you're — not free. Please stop









pull - ing at — my sleeve if you're — just — play - ing, — if you won't
 on if there's — no - where for you — to — take me, — if lov - ing
 fa - vors, let — me watch you from a — dis - tance, — 'cause when you're

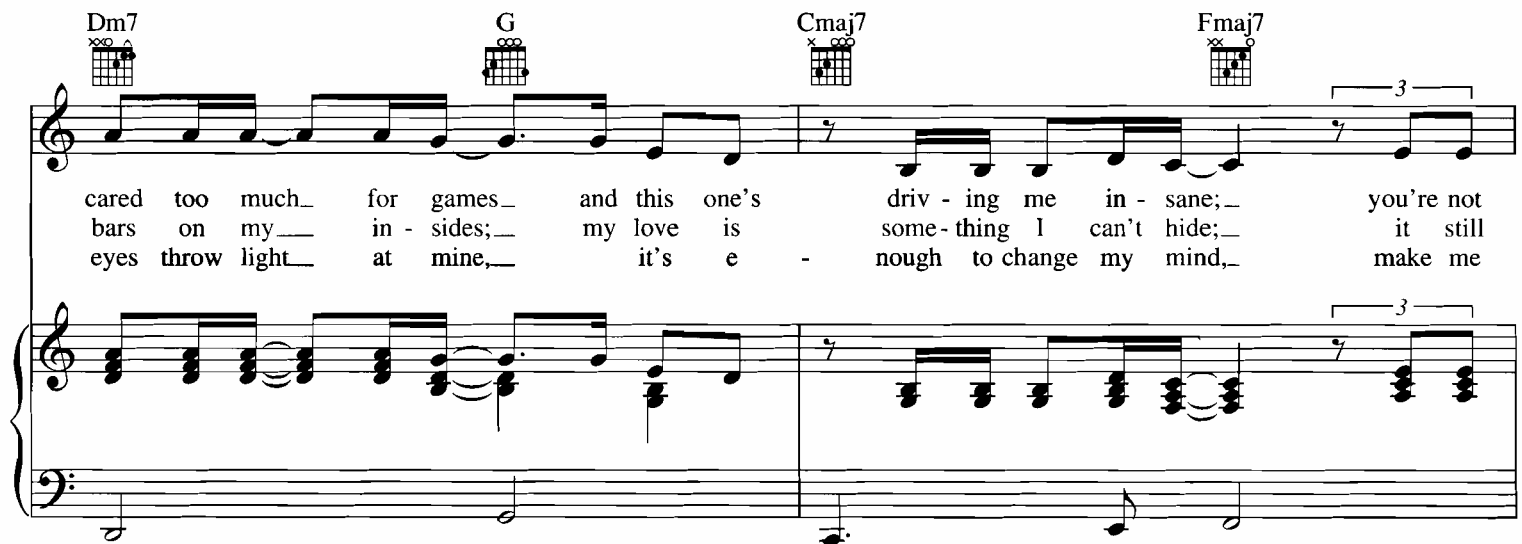






take the things you make me want to give. I nev - er
 you would have me be a some-time thing I can't put
 near, I find it hard to keep my head. And when your



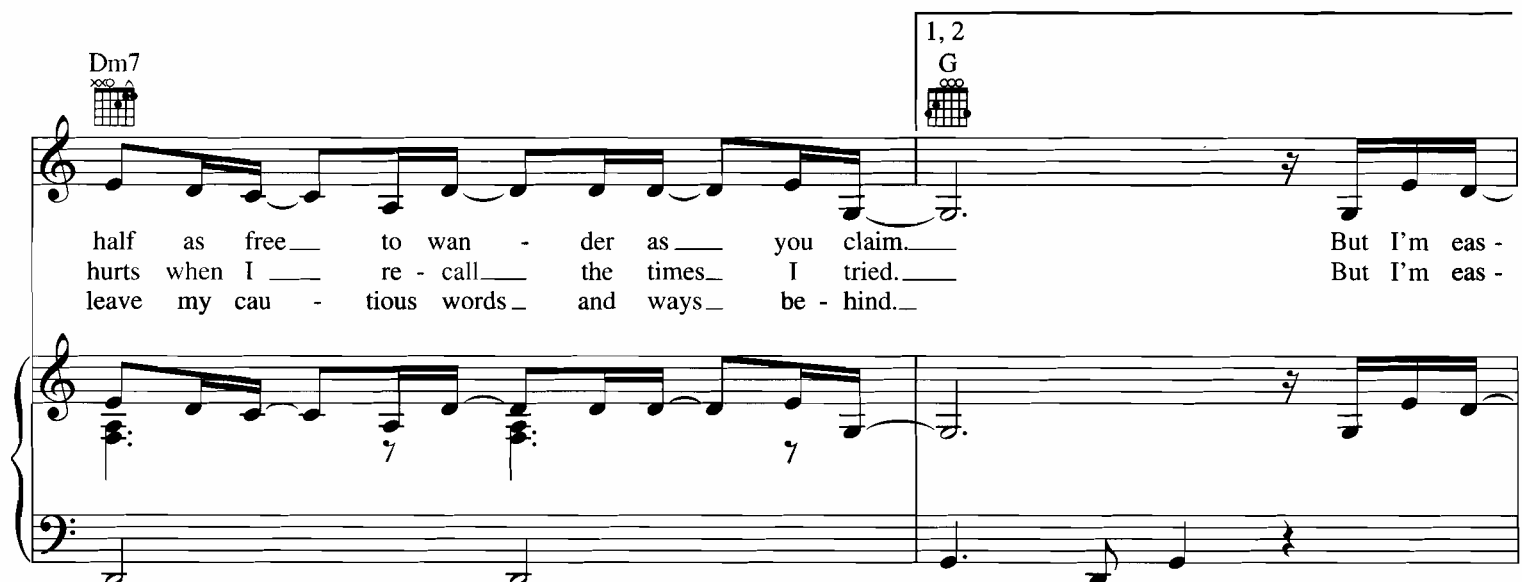





cared too much for games and this one's driv - ing me in - sane; you're not
 bars on my in - sides; my love is some-thing I can't hide; it still
 eyes throw light at mine, it's e - nough to change my mind, make me



half as free to wan - der as you claim. But I'm eas -
 hurts when I re - call the times I tried. But I'm eas -
 leave my cau - tious words and ways be - hind.



C Dm

- y. _____
- y. _____

Yeah, I'm eas - y. _____
Yeah, I'm eas - y. _____

Give the
Take my

Em Fmaj7

word, I'll play the game_ as though that's how it ought_ to be, _ be-cause I'm eas -
hand and pull me down, _ I won't put up an - y fight, _ be-cause I'm eas -

Cmaj7

- y. _____
- y. _____

Don't lead me
Don't do me

3

G Cmaj7

That's why I'm eas - y, yeah, I'm eas -

Dm7 Em

- y. Say you want me, I'll come run - ning with - out

Fmaj7 Cmaj7

tak - ing time to think, 'cause I'm eas - y. Yeah, I'm eas -

Dm **Em**

- y. _____ Take my hand and pull me down. _____ I

F **Cmaj7**

won't put up _____ an - y fight, _____ be - cause I'm eas - y. _____ Yeah, I'm eas -

Dm **Em**

- y. _____ Give the word, I'll play your game _____ as though that's

Fmaj7 **Cmaj7**

how it ought _____ to be, _____ be - cause I'm eas - y. _____

IT MIGHT AS WELL BE SPRING

from STATE FAIR

Lyrics by OSCAR HAMMERSTEIN II

Music by RICHARD RODGERS

Moderately



First system of musical notation for the piano accompaniment. The treble clef staff contains a melody starting on G4, moving up stepwise to D5, then down. The bass clef staff contains a bass line starting on G2, moving up stepwise to D3, then down. The dynamic marking *mf* is present. The key signature is one sharp (F#).



Second system of musical notation. The treble clef staff contains a melody starting on G4, moving up stepwise to D5, then down. The bass clef staff contains a bass line starting on G2, moving up stepwise to D3, then down. The dynamic marking *p* is present. The lyrics "The things I used to like I don't like an - y - more. I" are written below the treble staff.



Third system of musical notation. The treble clef staff contains a melody starting on G4, moving up stepwise to D5, then down. The bass clef staff contains a bass line starting on G2, moving up stepwise to D3, then down. The lyrics "want a lot of oth - er things I've nev - er had be - fore. It's just like moth - er" are written below the treble staff.

G/D Am7 D7 G6 G

says, I "sit a - round and mope" Pre -

C Am7b5 G/D Am7 D7

tend - ing I am won - der - ful and know - ing I'm a

G6 G G6 G Refrain (gracefully) G Gmaj7

dope. I'm as rest - less as a wil - low in a

p - mf

G Gmaj7 Dm7 G7

wind - storm, I'm as jump - y as a pup - pet on a string. I'd

C Cdim7 G/B G/D Am7 D7

say that I had spring fe - ver, But I know it is - n't

Gmaj7 G6 G Gmaj7 G







spring. I am star - ry - eyed and vague - ly dis - con - tent - ed, Like a

Gmaj7 Dm7 G7 C Cdim7









night - in - gale with - out a song to sing. Oh, why should I have spring

G/B G/D Am7 D7 G C

fe - ver When it is - n't e - ven spring? I keep wish - ing I were

some - where else, walk - ing down a strange new street,







Hear - ing words that I have nev - er heard from a {man
girl} I've yet to meet. I'm as

cresc. *mf* *p*






bus - y as a spi - der spin - ning day - dreams, I'm as gid - dy as a ba - by on a

swing. I have - n't seen a cro - cus or a rose - bud, or a

C6 D9 B7 E7 \flat 9 A7

rob - in on the wing, But I feel so gay in a

D9 G7 A7

mel - an - cho - ly way that it might as well be spring. It

G/D D7sus D7 1 G Em

might as well be spring!

C D7 2 G C6 G

I'm as spring!

mf *mf*

N.C.

© 1988 Touchstone Pictures Music & Songs, Inc., Buena Vista Music Company, Clair Audient Publishing, Daywin Music, Inc., Honest John Music and Phillips-Tucker Music Administered 100% by Touchstone Pictures Music & Songs, Inc. and Buena Vista Music Company
All Rights Reserved Used by Permission

Cmaj7 Gm7 F

there's a place called Ko - ko - mo.____
and we'll per - fect our chem - is - try.____

Fm C

That's where you want to go to get a -
By and by we'll de - fy a lit - tle bit of

D7 G C

way from it all.____ Bod - ies in the sand,____
grav - i - ty.____ Af - ter - noon de - light,____

Cmaj7 Gm7 F

trop - i - cal drink melt - ing in your hand.____
cock - tails and moon - lit nights____

Fm **C**

We'll be fall - ing in love _____ to the rhy - thm of a
 That dream - y look in your eye, _____ give me a trop - i - cal

D7 **G**

steel - drum band _____
 con - tact high _____

way Down in } Ko - ko - mo. _____
 down in } A -

C

ru - ba Ja - mai - ca, oo _____ I wan - na take you to Ber -

F

mu - da, Ba - ha - ma. Come _____ on, pret - ty ma - ma. Key



Lar - go, Mon - te - go, ba - by, why don't we go?
Oo I wan - na take you down to



Ko - ko - mo. We'll get there fast and then we'll



take it slow. That's where we wan - na go,



way down in Ko - ko - mo. Mar - tin - ique, that Mont - ser - rat mys - tique.
Port - au - Prince, I wan - na catch a glimpse.

Cmaj7 Gm7

F Fm7 C

D7 G7 C

Ev - 'ry - bod - y knows _

Cmaj7 Gm7 F

a lit - tle place like Ko - ko - mo. _

Fm

C

Now if you wan - na go — to get a -

D7

G7

way from it all, — go down to Ko - ko - mo. A -

C

ru - ba, Ja - mai - ca, oo — I wan - na take ya to Ber -

F

mu - da, Ba - ha - ma. Come — on, pret - ty ma - ma. Key

C **Bb**




Lar - go, Mon - te - go, ba - by, why don't we go?
Oo I wan - na take you down to

F **Fm**




Ko - ko - mo. We'll get there fast and then we'll

C **Am**



take it slow. That's where we

Dm7 **G7** **Repeat and Fade**



wan - na go, way down in Ko - ko - mo.
A -

THEME FROM "JAWS"

from the Universal Picture JAWS

By JOHN WILLIAMS

Very steady and threatening

mf

sfz *sfz* *sfz* *sfz*

8vb.

sfz *sfz* *sfz* *sfz*

(8vb)

sfz *sfz* *sfz* *sfz*

(8vb)

More flowing

R.H.

sfz

L.H.

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 3/4. The piano part features a prominent triplet pattern in the bass line, with the number '3' written above the notes. The melody in the voice part is simple and catchy, with a final note that is a half note. The piano accompaniment provides a steady, rhythmic foundation for the melody.

The musical score for 'The Rose Tree' is presented in a two-staff format. The upper staff uses a treble clef and contains a melody with a key signature of one sharp (F#) and a 3/4 time signature. The lower staff uses a bass clef and contains a bass line. The melody begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. A slur covers the next four measures: a half note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The bass line consists of eighth notes, starting with a whole rest in the first measure, followed by a half note G2, a quarter note F2, and a quarter note E2. The key signature changes to one flat (Bb) after the first measure of the melody. The piece concludes with a final cadence in the key of Bb.

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The piano part features a steady eighth-note accompaniment in the left hand and a melody in the right hand. The voice part enters with a melody that is repeated twice. The score is divided into two systems by a double bar line.

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The melody consists of a series of eighth and quarter notes, with a final half note. The accompaniment consists of a steady eighth-note pattern in the left hand. The score is divided into four measures by vertical bar lines. The first measure contains a treble clef, a key signature of one flat, and a 4/4 time signature. The second measure contains a sharp sign (#) above the first note. The third measure contains a sharp sign (#) above the first note. The fourth measure contains a sharp sign (#) above the first note. The score ends with a double bar line. Below the bass staff, there is a label '8vb.' followed by a dashed line.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two staves of the piece. The second system contains the next two staves, which end with a 'Repeat and Fade' instruction. The notation includes various musical symbols such as notes, rests, and dynamic markings like *sfz* and *ff*.

THEME FROM "JURASSIC PARK"

from the Universal Motion Picture JURASSIC PARK

Composed by JOHN WILLIAMS

Reflectively

mp

tenderly

poco rit.

a tempo

rit.

Reverently

mp a tempo




First system of musical notation. The treble staff begins with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It contains a series of eighth and sixteenth notes, followed by a measure with a 6/4 time signature and a long note with a slur. The bass staff continues the melodic line with eighth and sixteenth notes, ending with a measure in 4/4 time.



Second system of musical notation. The treble staff starts with a *mf* (mezzo-forte) dynamic marking. It features a sequence of chords and eighth notes. The bass staff provides a steady accompaniment with eighth notes. The system concludes with a measure in 4/4 time.



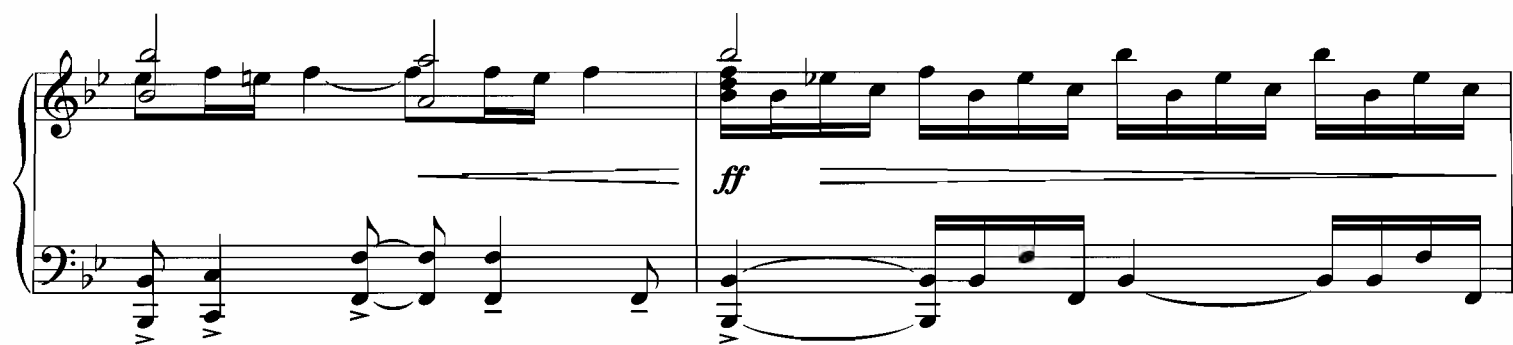
Third system of musical notation. The treble staff shows a melodic line with eighth notes and a *cresc.* (crescendo) marking. The bass staff continues with a rhythmic accompaniment of eighth notes. The system ends with a measure in 4/4 time.



Fourth system of musical notation. The treble staff begins with a *mf* dynamic marking and contains a series of chords and eighth notes. The bass staff has a steady eighth-note accompaniment. The system ends with a measure in 4/4 time.



Fifth system of musical notation. The treble staff features a melodic line with eighth notes and a *cresc.* marking. The bass staff continues with a steady eighth-note accompaniment. The system concludes with a measure in 4/4 time.



First system of musical notation. The treble clef staff features a melodic line with eighth and sixteenth notes, while the bass clef staff provides a harmonic accompaniment. A dynamic marking of *ff* (fortissimo) is present in the right-hand staff.



Second system of musical notation. The treble clef staff continues the melodic development, and the bass clef staff features a more active accompaniment. A dynamic marking of *mf* (mezzo-forte) is present in the left-hand staff, and the instruction "bring out melody" is written above the right-hand staff.



Third system of musical notation. The treble clef staff continues the melodic development, and the bass clef staff features a more active accompaniment.



Fourth system of musical notation. The treble clef staff continues the melodic development, and the bass clef staff features a more active accompaniment.



Fifth system of musical notation. The treble clef staff continues the melodic development, and the bass clef staff features a more active accompaniment. A dynamic marking of *cresc.* (crescendo) is present in the right-hand staff.

First system of a musical score in B-flat major, 2/4 time. The right hand features a melody of eighth notes with a dotted quarter note, while the left hand plays a steady eighth-note accompaniment. A *ff* (fortissimo) dynamic marking is present in the right hand.

Second system of the musical score. The right hand continues the melodic line with a descending eighth-note scale. The left hand maintains the eighth-note accompaniment.

Third system of the musical score. The right hand features a descending eighth-note scale. The left hand continues the eighth-note accompaniment. The system concludes with a double bar line and a 2/4 time signature.

Fourth system of the musical score. The right hand has a whole note chord, and the left hand has a whole note chord. A *ff* (fortissimo) dynamic marking is present in the right hand. The system concludes with a double bar line and a 4/4 time signature.

Fifth system of the musical score. The right hand features a descending eighth-note scale. The left hand has a steady eighth-note accompaniment. A *dim.* (diminuendo) dynamic marking is present in the right hand. The system concludes with a double bar line and a 4/4 time signature.

THE LAST TIME I FELT LIKE THIS

from SAME TIME, NEXT YEAR

Words by ALAN BERGMAN and MARILYN BERGMAN

Music by MARVIN HAMLISCH

Slow Ballad tempo

Chord diagrams: D, Gmaj7, D, Gmaj7

L.H. mp

Chord diagrams: D, Gmaj7, D, Gmaj7/A

Hel -

Chord diagrams: D, A/C#, Bm7, D/A

lo, I don't e - ven know your name, but I'm hop - in' all the
lo, I can't wait till we're a - lone, some-where qui - et on our

mf

G(add9) G D/F# E7 A7

same own this is more than just a sim - ple hel - lo. Hel -
so that we can fall the rest of the way. I

D A/C# Bm7 D/A

lo, do I smile and walk a - way? No, I think I'll smile and
know that be - fore the night is through, I'll be talk - ing love to


G D/F# E7 A7

stay you, to see where this might go. } 'Cause the
mean - ing ev - 'ry word I say. }


G A/G F#m7 Bm

last time I felt like this I was fall - ing in love,


G Gmaj7/A A7 G A D/F#



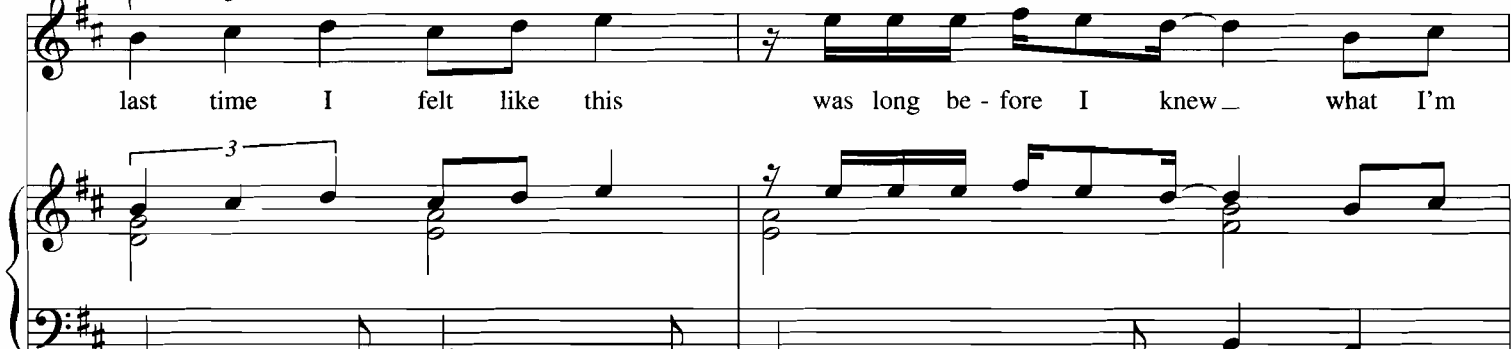
3
fall - ing and feel - ing I'd nev - er fall in love a - gain. Yes, the




G A/G F#m7 Bm Bm/A



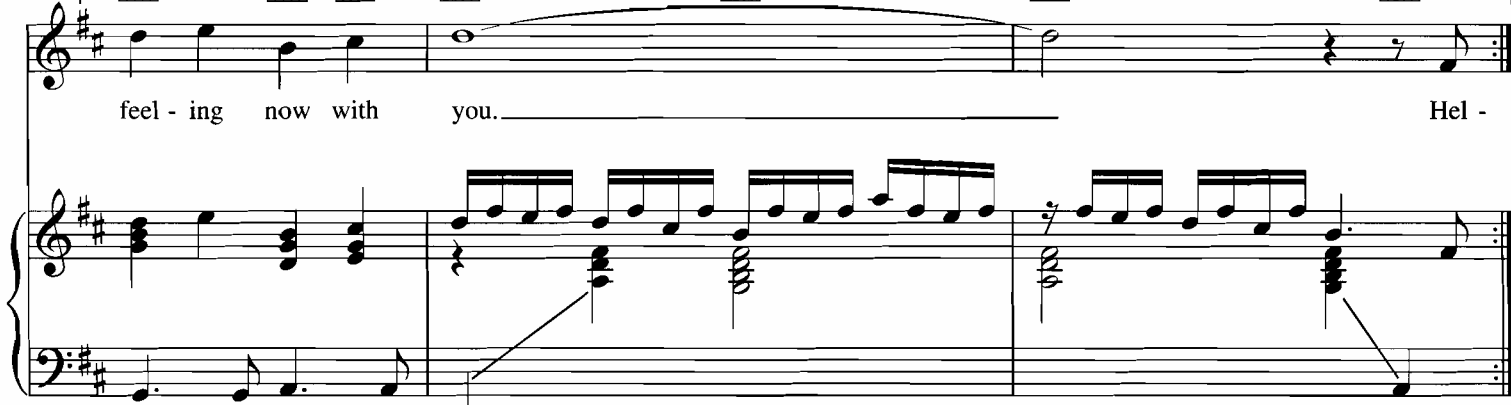
3
last time I felt like this was long be - fore I knew what I'm



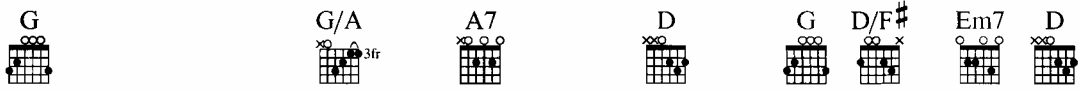
1 G G/A A7 D Gmaj7 D Gmaj7/A



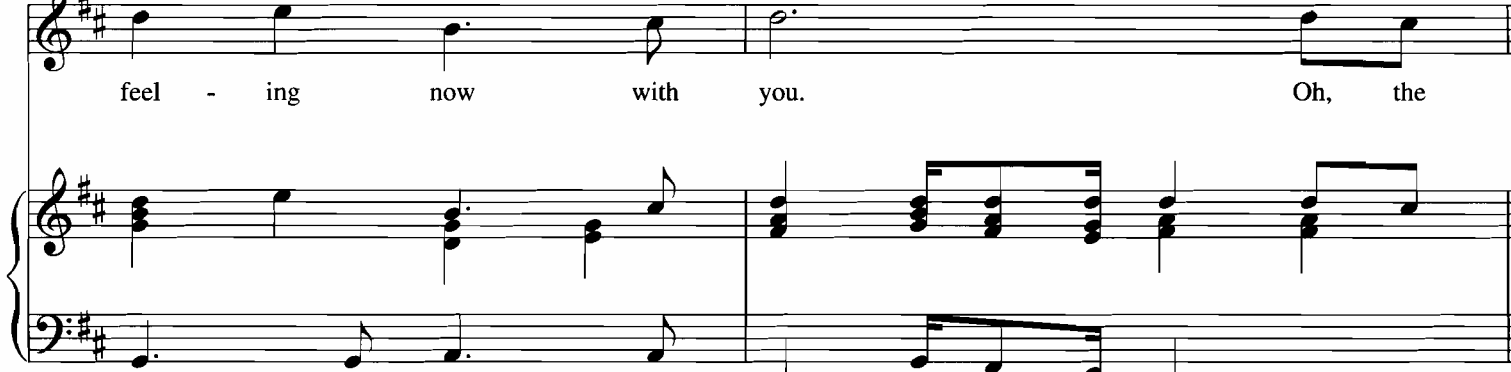
feel - ing now with you. Hel -



2 G G/A A7 D G D/F# Em7 D



feel - ing now with you. Oh, the



G A/G F#m7 Bm

last time I felt like this I was fall - ing in love,

G Gmaj7/A A7 G A D/F#

fall - ing and feel - ing I'd nev - er fall in love a - gain. Yes, the

G A/G F#m7 Bm Bm/A

last time I felt like this was long be - fore I knew what I'm

G G/A A7 D G D/F# Em7 D

feel - ing now with you. Oh, the

Repeat and Fade

LET THE RIVER RUN

Theme from the Motion Picture WORKING GIRL

Words and Music by
CARLY SIMON

Slowly, freely



We're com - ing to the edge, run - ning on the wa - ter

mf



com - ing through the fog, your sons and daugh - ters.

Slowly



Let the riv - er run, let all the dream - ers wake the

F#m E D G/D D F#m E

na - tion. Come, the new Je - ru - sa

Moderately

A Bm/A A D/A A

lem. Sil - ver cit-ies

D/A A F#m E

rise; the morn-ing lights the streets that lead them. And

D F#m E A Bm/A

si - rens call them on with a song.



It's ask - ing for the tak - ing,

D(add9)



trem - bling, sha - ak - ing. _ Oh, _ my heart is



ach - ing. We're com-ing to the edge, run - ning on the wa - ter,



com-ing through the fog, your sons and daugh-ters. We, _ the great and
(D.S.) *Instrumental solo*

F/C C

small, _____ stand on a star and blaze a

Am G F Am G

trail _____ of de - sire through the dar - kling _____

C Dm/C C

dawn. To Coda ⊕

Solo ends } It's

Am D/F# C6/F

ask - ing for the tak - ing. Come run with me now; the sky is the col-or of



Oh, _____ my heart is ach - ing. We're
blue you've nev-er e-ven seen in the eyes of your lov-er. _____



D.S. al Coda

com-ing to the edge, run - ning on the wa - ter, com-ing through the fog, your sons and daugh-ters.

CODA



F(add9)



ask - ing for the tak - ing, trem - bling,



sha - ak - ing. _____ Oh, _____ my heart is ach - ing. We're

G G7/F G/E G/D G

com-ing to the edge, run - ning on the wa - ter, com-ing through the fog, your sons and daugh-ters.

C F/C C

Let the riv-er run, let all the dream - ers wake the

Am G F Am G

na - tion. Come, the new Je - ru - sa -

C Dm/C C Dm/C C Dm/C

lem.

Repeat and Fade

LONG AGO

(And Far Away)

from COVER GIRL

Words by IRA GERSHWIN

Music by JEROME KERN

Moderately

Bb



Bdim7



F/C



Gm7



C7



p

poco rit.

F



C7



F



C7



Drear - y days are o - ver; life's a four - leaf clo - ver.

mp a tempo

Am



Am/G



D7/F#



Gm



Eb/G



C7



Ses - sions of de - pres - sions are through. _____ Ev - 'ry

A/E



Adim/E



Bm7/E



E7



A6



C9



hope I longed for long a - go comes true. _____

F

Dm

Gm7

C7

Fmaj7

Gm7

C7

Long a - go and far a - way, I dreamed a dream one

F6

C7/G

F/A

D7/A

Gm7/Bb

C7

day, and now, that dream is here be - side me.

Ab

Bbm7

Eb7

Abmaj7

G7

Long the skies were o - ver - cast, but now the clouds have

C

C6

C7

F

Dm

passed: You're here at last! Chills run

poco cresc. *decresc.* *mp*

Gm7 C7 Fmaj7 Gm7 C7 F6 C7/G

up and down my spine, A - lad - din's lamp is mine, the dream I

F/A D7/A Gm7/Bb C7 F9 Cm7/F F7

dreamed was not de - nied me. Just one look and then I

Bbmaj7 Gm7 F/C Dm7 Gm7 C7

knew _____ that all I longed for long a - go was

molto rit.

1 F Db9 Gb C7b9 2 F

you. you. _____

LUCK BE A LADY

from GUYS AND DOLLS

By FRANK LOESSER

Moderately

G7#5



Fmaj7#5



Bm7b5



G7#5(b9)



G7#5



Cmaj9



They call you La - dy Luck but

G7#5



C9



F6



F#dim7



C/G



there is room for doubt. At times you have a ver - y un - la - dy like

F9



G7#5



Cmaj9



G7#5



C9



way of run-ning out. — You're on a date with me, the pick-ings have been lush, and

F6 F#dim7 C/G F9 B9
 yet be - fore this eve - ning is ov - er, you might give me the brush... You

E C7 E Ab C/G Dm7 G7
 might for - get your man - ners, you might re - fuse to stay, and so the best that I can do is

C Db7 C Db7
 pray.

C Db7 C Db7
 Luck be a la - dy to - night.

Detailed description of the musical score: The score is written for guitar and piano. The guitar part is in G major and 4/4 time. The piano part is in G major and 4/4 time. The score is divided into four systems. The first system contains the first two lines of the song. The second system contains the next two lines. The third system contains the next two lines. The fourth system contains the final two lines. Chord diagrams are provided for guitar. The lyrics are: 'yet before this evening is over, you might give me the brush... You might forget your manners, you might refuse to stay, and so the best that I can do is pray. Luck be a lady to - night.'

C Db7 C Db7

Luck be a la - dy to - night.

C Db7 C Db7

Luck if you've ev - er been a la - dy to be - gin with,

C Db7 C Db7

luck be a la - dy to - night.

C Ab7 Db D7

Luck, let a gen - tle - man see —

Db D7 Db D7

how nice a dame you can be. —

Db D7 Db D7

I know they say you've treat - ed

Db D7 Db D7

oth - er guys you've been with. Luck be a la - dy with me. —

Db D7 Db A7

A

D **A7b9** **D**

la - dy does - n't leave her es - cort. It is - n't

Am6/C **Bm7** **E7** **E7b9**

fair, it is - n't nice! A

Am

la - dy does - n't wan - der all ov - er the

B7b9 **Em** **B7/D#**

room and blow on some oth - er guy's

G9/D 9fr G7sus G7 C

dice. _____ So let's keep the

par - ty po - lite. _____

Nev - er get out of my sight. _____

Stick with me ba - by, I'm the fel - low you came in with,

This musical score is for a song, featuring guitar and piano accompaniment. The guitar part is written in standard notation with chord diagrams for C and Db7 (4fr) above the staff. The piano part is written in grand staff notation (treble and bass clefs). The lyrics are: "Luck be a la - dy, luck be a la - dy, to - night." The score is divided into four systems. The first system contains the first two lines of music. The second system contains the next two lines. The third system contains the next two lines. The fourth system contains the final two lines, ending with a double bar line. The piano part includes various musical notations such as notes, rests, and dynamic markings like *ff* (fortissimo) and *ff* (fortissimo).

C Db7 C

Luck be a la - dy, luck be a

la - dy, luck be a la - dy to - night.

Db7 C Db7 C

Db7 C Db7

C Db7 C

ff

LOVE ME TENDER

from LOVE ME TENDER

Words and Music by ELVIS PRESLEY
and VERA MATSON

Moderately slow

G Dm6/F E7 A7 D7sus D7

The piano introduction is in 4/4 time, starting with a mezzo-forte (mf) dynamic. The right hand features a melody of eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes. The key signature has one sharp (F#).

G D7 G A7

Love me ten - der, love me sweet,
Love me ten - der, love me long,
Love me ten - der, love me dear,
When at last my dreams come true,

The first system shows the vocal melody and piano accompaniment for the first verse. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The dynamic is mezzo-piano (mp). The key signature remains one sharp.

D7sus D7 G C/D D7 G

nev - er let me go. You have made my
take me to your heart, for it's there that
tell me you are mine. I'll be yours through
dar - ling, this I know: Hap - pi - ness will

The second system continues the vocal melody and piano accompaniment for the second verse. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The key signature remains one sharp.

A7 D7sus D7 G

life com - plete, and I love you so.
 I be - long, and we'll nev - er part.
 all the years till the end of time.
 fol - low you ev - 'ry - where you go.

B7 Em G7 C Cm

Love me ten - der, love me true, all my dreams ful -

mf

G Dm6/F E7 A7

fill. For, my dar - lin', I love you,

1-3 D7sus D7 G C/D D7 4 D7sus D7 G

and I al - ways will. and I al - ways will.

rit. *mp*

A MAN AND A WOMAN

(Un Homme Et Une Femme)

from A MAN AND A WOMAN

Original Words by PIERRE BAROUH

English Words by JERRY KELLER

Music by FRANCIS LAI

With movement

Dmaj7

When hearts are pass-ing in the night, in the lone - ly night, then they must
si-lence of the mist, of the morn-ing mist, when lips are

C#7

Cmaj7

hold each oth - er tight, Oh, so ver - y tight and take a chance that in the light, in to -
wait-ing to be kissed, long-ing to be kissed, where is the rea - son to re - sist and de -

F#m7

B7

mor-row's light they'll stay to - geth - er, so much in
ny a kiss that holds a prom - ise of hap - pi -

Copyright © 1966 EDITIONS SARAVAH, Paris, France

Copyright Renewed

All Rights in the U.S. and Canada Controlled and Administered by UNIVERSAL MUSIC CORP.

All Rights Reserved Used by Permission

Emaj7

1 N.C. 2 N.C. Dm7

love. ness? And in the Though yes - ter - day

G7b9 Cmaj9 Dm7

still sur - rounds you with a warm and

G7 C6 F#m7

pre - cious mem - o - ry, may - be

B7 Emaj7 Em7

for to - mor - row we can build a new dream



N.C.

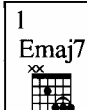
— for you and me. This glow we feel is some-thing rare, some-thing
pass-ing in the night, in the



real - ly rare, — so come and say you want to share, want to real - ly share —
rush - ing night, — a man, a wom - an in the night, in the lone - ly night —



— the beau - ty wait - ing for us there, call - ing for us there — that on - ly
— must take a chance that in the light, in to - mor-row's light — they'll be to -



N.C.

lov - ing — can give the heart. When life is
geth - er, — so much in

2

Emaj7 F#m7 B7

love. To - geth - er, so much in

Emaj7 F#m7 N.C.

love. So tell me you're not a -

Emaj7 Ebmaj7 Dmaj7

fraid to take the chance, real - ly take a chance. Let to your heart be - gin to dance,
mu - sic of a glance, of a fleet - ing glance, to the mu - sic of ro - mance,

1 2

Ebmaj7 Ebmaj7 Emaj7

let it sing and dance to the Take a chance!
of a new ro - mance.

MAYBE THIS TIME

from CABARET

Words by FRED EBB
Music by JOHN KANDER

Slowly

mp

C **C+** **C6** **C9**

May-be this time... I'll be luck-y... May-be this time...he'll stay.

F **F+** **Dm/F**

May - be this time, For the first time, love won't hur - ry a -

F#dim **G7** **A+**

way. He will hold me fast.

D9 **G7** **C9** **F** **Fm**

I'll be home at last. Not a loser— an-y-more,— like the

C **A9** **D7** **G9** **C** **C+**

last time— and the time be-fore.— Ev'-ry-bod-y— loves a win-ner—

C6 **C9** **F** **F+**

so no-bod-y— loved me. La-dy Peace-ful.— La-dy Hap-py.—

Dm7 **F#dim** **G7**

That's what I long to be. All the odds are— in my fa-vor—

Am D9 C/G

Some-thing's bound — to be - gin. It's — got to hap - pen —

C+ Dm9 C Ab7

hap - pen some - time — May - be this time I'll win.

Db Db+ Db13

Ev' - ry - bod - y — loves a win - ner — so no - bod - y loved

me. La - dy Peace - ful, — La - dy Hap - py. —

Db9 Db7 Gb Gb+

Gb6

Gdim

Ab7

That's what I long to be.

All the odds are—

in my fa - vor.—

Some-thing's bound — to be - gin.

Db/Ab

Db+

Bbm

Db6/Ab

It's got to hap-pen,—

hap-pen some - time.—

May - be this time.—

Eb9

Ab13

Db

A/C#

Db6

May - be this time I'll

win.

rit.

MONA LISA

from the Paramount Picture CAPTAIN CAREY, U.S.A.

Words and Music by JAY LIVINGSTON
and RAY EVANS

Slowly

Bb

C9

mf

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It begins with a piano introduction marked 'Slowly' and 'mf'. The first system shows the piano accompaniment in both hands, with a Bb chord diagram above the treble staff and a C9 chord diagram above the bass staff. The second system introduces the vocal melody in the treble staff, with lyrics 'In a vil - la in a lit - tle old I - tal - ian town'. The piano accompaniment continues in the bass staff. The third system continues the vocal melody with lyrics 'lives a girl whose beau - ty shames the rose. Man - y yearn to love her but their'. The piano accompaniment features a Gm chord diagram above the treble staff and a Bb chord diagram above the bass staff. The fourth system continues the vocal melody with lyrics 'hopes all tum - ble down. What does she want? No one knows! Mo - na'. The piano accompaniment features a Gm7, Em7b5, Edim7, and Bb/F chord diagram above the treble staff, and a Bb7 chord diagram above the bass staff. The score concludes with a final Bb7 chord diagram above the treble staff and a Bb7 chord diagram above the bass staff.

In a vil - la in a lit - tle old I - tal - ian town

lives a girl whose beau - ty shames the rose. Man - y yearn to love her but their

hopes all tum - ble down. What does she want? No one knows! Mo - na

Eb



Li - sa, Mo - na Li - sa, men have named you. You're so

Fm7

Bb

Fm



like the la - dy with the mys - tic smile. Is it on - ly 'cause you're lone - ly they have

Bb7


Eb





blamed you for that Mo - na Li - sa strange - ness in your smile? Do you

smile to tempt a lov - er, Mo - na Li - sa, or is







this your way to hide a bro - ken heart? Man - y dreams have been brought to your



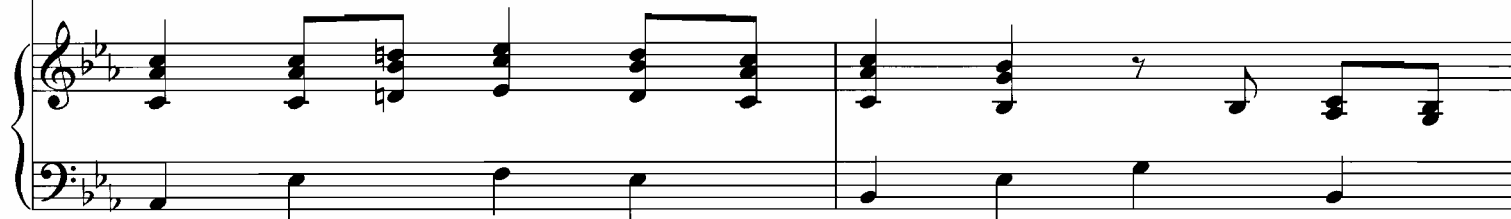








door - step. They just lie there, and they die there. Are you







warm, are you real, Mo - na Li - sa, or just a



cold and lone - ly, love - ly work of art? Mo - na art?



MOON RIVER

from the Paramount Picture **BREAKFAST AT TIFFANY'S**

Words by JOHNNY MERCER

Music by HENRY MANCINI

Slowly



Moon

mf



Riv - er, wid - er than a mile: I'm cross - in' you in



style some - day. Old dream -

C7/G F Bb9#11 Am Am7/G

mak - er, you heart - break - er, wher - ev - er you're

F#m7b5 B7 Em7 A7 Dm7 G9 C

go - in', I'm go - in' your way. Two

Am F C/E F

drift - ers, off to see the world. There's such a lot of

C/E Bm7b5 E7 Am

world to see. We're af -

Am/G F#m7b5 F13 C/E

ter the same rain - bow's end.

F C/E F C/E

— wait - in' 'round the bend, — my Huck - le - ber - ry friend,

Am Dm7 G9 1 C

Moon Riv - er and me.

2 Abmaj7 Dbmaj7 C

me.

rall.

MRS. ROBINSON

from THE GRADUATE

Words and Music by
PAUL SIMON

Moderately Bright

Chorus

And here's to you, — Mrs. Rob - in - son, — Je - sus loves you more.

mf

— then you — will know — (Wo, wo, wo —)

God bless you, please, Mrs. — Rob - in - son, — Heav-en holds a place —

Em C Am

— for those who pray, — (Hey, hey, hey, —)

E

hey, hey, hey —)

To Coda ☼

Verse

E7

1. We'd like to know a lit - tle bit — a - bout — you for our files, —

A7 A9

We'd like to help — you learn to help your - self. —

D7 G C Am

Look a-round you, all— you see— are sym - pa-thet - ic eyes, —

E D7 D.S. $\frac{9}{8}$

Stroll a - round— the grounds— un - til you feel at home.— And here's to you, —

Verse

Coda \oplus E E7

2. Hide it in a hid - ing place— where no one ev - er goes, —
 3. Sit - ting on a so - fa on — a Sun-day af - ter - noon, —

A7

Put it in your pant - ry with— your cup—
 Go-ing to the can - di - dates! de - bate, —

- cakes, _____

It's a lit-tle se - cret, just the Rob -
Laugh a - bout it, shout a - bout it, _____

D7 **G**

_____ in - son's af - fair, _____
When you've got _____ to choose, _____

Most _____ of all, _____
Ev-'ry way you look _____

C **Am** **E**

_____ you've got to hide _____ it from the kids. _____
_____ at it, _____ you lose. _____

Coo, coo, ca - choo, _____
Where have you gone _____

D7

Chorus

_____ Mrs. Rob - in son, _____ Je - sus loves you more than you will
_____ Joe Di - mag - gi - o? _____ A na - tion turns its lone - ly eyes to _____

G **Em** **G** **Em**

C D7

know, _____ (Wo, wo, wo _____) God bless you
 you, _____ (Woo, woo, woo _____) What's that you

G Em G Em

please, Mrs. Rob - in - son, Heav-en holds a place for those who pray._
 say, Mrs. Rob - in - son, "Jolt-in' Joe" has left and gone a-way._

C Am

_____ (Hey, hey, hey, _____) hey, hey, hey._
 _____ (Hey, hey, hey, _____) hey, hey, hey._

E

1. 2. E7 (Add 6)

MY FOOLISH HEART

from MY FOOLISH HEART

Words by NED WASHINGTON

Music by VICTOR YOUNG

Slowly and expressively

First System:

Chords: Bb, Gm, Cm7

Vocal line: The night _____ is like a love - ly tune, be - ware _____ my fool - ish

Piano line: *mf*

Second System:

Chords: Adim, Bbmaj7, Gm

Vocal line: heart! How white _____ the ev - er con - stant moon; Take

Third System:

Chords: Cm7, F7, Bb

Vocal line: care _____ my fool - ish heart! There's a line be-tween love and fas - ci -

The musical score is written for voice and piano. It consists of three systems of music. Each system includes a vocal line with lyrics and a piano accompaniment. Above the vocal line, guitar chord diagrams are provided for specific chords: Bb, Gm, Cm7 in the first system; Adim, Bbmaj7, Gm in the second system; and Cm7, F7, Bb in the third system. The piano part features a melody in the right hand and a bass line in the left hand, with dynamic markings like *mf* and *8*.



na - tion that's hard to see on an eve - ning such as this, For they



both give the ver - y same sen - sa - tion when you're lost in the mag - ic of a



kiss. { His } lips are much too close to mine, be -
Her }



ware my fool - ish heart. But should our ea - ger

Gm Cm7 D7#5 D7 D7b5 D7

lips com - bine Then let the fire start For

Gm Gm7 Gb9 Gb7 Bb

this time it is - n't fas - ci - na - tion, or a dream that will fade and fall a -

Dm7b5 G7 Cm7 F9 Cm7 F7b9

part, It's love this time, it's love, my fool - ish

1 Bb Gm7 Cm7 F7 2 Bb Gm7 Cm7 Cb7 Bb6

heart. The heart.

mp *rall.*

THE MUSIC OF GOODBYE

Love Theme from OUT OF AFRICA

Music by JOHN BARRY
Words by ALAN and MARILYN BERGMAN

Medium slow Ballad

Chord Diagrams:

- F:** [F major chord diagram]
- Em7b5:** [E minor 7 flat 5 chord diagram]
- A7:** [A dominant 7 chord diagram]
- Dm:** [D minor chord diagram]
- C9:** [C dominant 9 chord diagram]
- Bbmaj7:** [Bb major 7 chord diagram]

Lyrics:

A song I know so well, _____ the mu - sic of good -

bye a - gain. _____ It's there each time we say "Hel - lo."

Tempo/Style: Medium slow Ballad

Dynamic: *mp*

Key Signature: Bb (two flats)

Time Signature: 4/4

Am7 Bbmaj7

As al - ways there's no rea - son why a - gain.

C9 F Em7b5 A7




You kiss me with your eyes and in your arms I

Dm Dm/C Bbmaj7 Dm




fly a - gain. But e - ven as we touch the clouds,

Am7 Bbmaj7 C9




there in the qui - et is good - bye a - gain. Per - haps the way I





hold you _____ makes you a - fraid I'll hold you; _____





_____ makes you a - fraid to love me. _____


Love me. _____ As through the night we dance, _____









_____ the ten - der dance of try a - gain, _____ I hear it play - ing

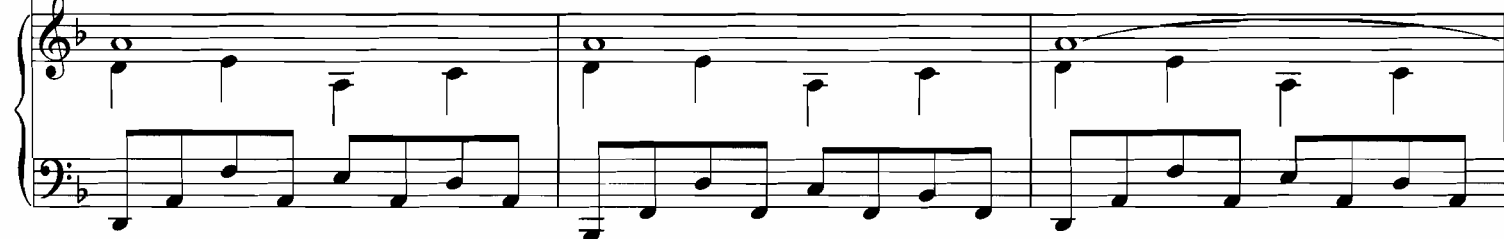








soft - ly _____ and sad - ly: _____ the mu - sic of good-








bye. _____



Per - haps the way I bye. _____ Good -








bye. _____ Good - bye.

rit.



MY FAVORITE THINGS

from THE SOUND OF MUSIC

Lyrics by OSCAR HAMMERSTEIN II

Music by RICHARD RODGERS

Allegro animato

Cmaj7

D

Am

B

mf

Em

Cmaj7

Rain - drops on ros - es and whis - kers on kit - tens, Bright cop - per

p

Am7

D7

ket - tles and warm wool - en mit - tens, Brown pa - per pack - ag - es

G/B

C/E

G/D

C

F#m7b5

B7

tied up with strings, These are a few of my fa - vor - ite things.

Em

Cream - col - ored po - nies and crisp ap - ple

mf *mp*

Cmaj7

stru - dels, Door - bells and sleigh - bells and schnitz - el with noo - dles,

Am7 D7 G/B C/E G/D

Wild geese that fly with the moon on their wings, These are a

C F#m7b5 B7 E

few of my fa - vor - ite things.

f

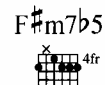


Girls in white dress - es with blue sat - in sash - es, Snow - flakes that

mf



stay on my nose and eye - lash - es, Sil - ver white win - ters that



melt in - to springs, These are a few of my fa - vor - ite things.



When the dog bites, When the bee stings,

mf

Em C

When I'm feel - ing sad, I

A7/C# A7

sim - ply re - mem - ber my fa - vor - ite things and

G/D C/D G/D C/D G D7b9 D7 G

then I don't feel so bad.

cresc. f

C G/D D7 G

sf

MY HEART WILL GO ON

(Love Theme from 'Titanic')

from the Paramount and Twentieth Century Fox Motion Picture TITANIC

Music by JAMES HORNER

Lyric by WILL JENNINGS

Moderately

Chord diagrams for guitar are provided above the staff lines. Chords are indicated by an 'x' for the low E string, an 'o' for the high E string, and a '4fr' for a four-finger barre.

Chord Diagrams:

- C#m7** (4fr): x, 2, 3, 4, 5, 7
- Bsus**: x, 2, 3, 4, 5, 7
- A**: x, 2, 3, 4, 5, 7
- B**: x, 2, 3, 4, 5, 7
- E**: x, 2, 3, 4, 5, 7
- Bsus/F#** (4fr): x, 2, 3, 4, 5, 7
- Esus**: x, 2, 3, 4, 5, 7

Lyrics:

Ev - 'ry night in my dreams I see you, I

feel you, that is how I know you go on.

E B Asus2

Far a - cross the dis - tance and spac - es be -

E/B B E B A

tween us, you have come to show you go on.

C#m B(add4) A

Near, far, wher - ev - er you are, —

B C#m B(add9) A

I be - lieve that the heart does go on.



Once more you o - pen the door _



and you're here in my heart, and my heart will go

To Coda \oplus



on and on.



Love can touch us one time and last for a

E/B B E B A

life - time, and nev - er let go till we're gone.

E B Asus2

Love was when I loved you; one true time I

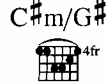
E/B G#7/B# C#m G#m Asus2

hold to. In my life we'll al - ways go on.

CODA C#m7 Bsus

on.

D.S. al Coda




You're here, there's




noth - ing I fear — and I know — that my heart will go








on. We'll stay for -






ev - er this way. _____ You are safe in my








heart, and my heart will go on and on. _____







ff decrescendo to end

_____ Mm. _____





NINE TO FIVE

from NINE TO FIVE

Words and Music by
DOLLY PARTON

Lively $\text{♩} = 104$

Piano introduction in G major, 4/4 time. The right hand plays a series of eighth notes, and the left hand plays a steady eighth-note bass line. The tempo is lively at 104 beats per minute. The dynamic is marked *mf* (mezzo-forte).

First system of the song. The guitar part is shown with chords G and C. The lyrics are: "Tum - ble out of bed and stum - ble to the kitch - en; pour my - self a cup -". The piano accompaniment continues with the same rhythmic pattern.

Tum - ble out of bed and stum - ble to the kitch - en; pour my - self a cup -

2. (see additional lyrics)

Second system of the song. The guitar part is shown with chords G and D. The lyrics are: "___ of am - bi - tion, and yawn, and stretch, and try to come ___ to life. ___". The piano accompaniment continues with the same rhythmic pattern.

___ of am - bi - tion, and yawn, and stretch, and try to come ___ to life. ___

Third system of the song. The guitar part is shown with chord G. The lyrics are: "Jump in the show - er, and the blood starts pump - ing;". The piano accompaniment continues with the same rhythmic pattern.

Jump in the show - er, and the blood starts pump - ing;

C

out on the street, the traf - fic starts jump-ing, with folks like me on the

G

D

job from nine to five.

G

Chorus C

Work - ing (1.3.5.) nine to five, (2.) Nine to five, (4.6.) (see additional lyrics)

f

what a way to make a liv - ing; bare - ly
for ser - vice and de - vo - tion; you would

G

get - ting by, it's all tak - ing and no giv - ing. They just
think that I would de - serve a fair pro - mo - tion; want to

C



use — your mind, — and { they nev - er give — you } cred - it; it's e -
 move — a - head, — but the { you nev - er get — the } to let me. I

A7



1. 3. 4. 5. 6. etc. (fade)



2. D7



- nough to drive — you — cra - zy, if — you let it. out — to get —
 swear some-times, — that man is

mp cresc.

G



N. C.

D.S.

— me. 2. They

mp

Verse 2:

They let you dream just to watch them shatter;
 You're just a step on the boss man's ladder,
 But you've got dreams he'll never take away.
 In the same boat with a lot of your friends;
 Waitin' for the day your ship'll come in,
 And the tide's gonna turn, and it's all gonna roll your way.
 (To Chorus:)

Chorus 4, 6:

Nine to five, they've got you where they want you;
 There's a better life, and you dream about it, don't you?
 It's a rich man's game, no matter what they call it;
 And you spend your life putting money in his pocket.

OL' MAN RIVER

from SHOW BOAT

Lyrics by OSCAR HAMMERSTEIN II
Music by JEROME KERN

Moderately



mf

rit.



Col - ored folks work on de Mis - sis - sip - pi, col - ored folks work while de

a tempo



white folks play. Pull - in' dose boats from de dawn to sun - set,



git - tin' no rest till de judg - ment day. Don't look up an'

Gm Cm6/G Gm Cm6 Gm Gm7 D7

don't look down, you don't dast make de white boss frown.

Gm Cm6/G Gm Cdim7/G Gm Gm7 Am7/G Cdim7/G

Bend yo' knees an' bow yo' head, an' pull dat rope un -

rall.







Gm Fm7 Bb7 Eb7 Ab

til yo're dead. Let me go 'way from de Mis - sis - sip - pi,

a tempo

C7 Fm Ddim7







let me go 'way from de white men boss. Show me dat stream called de

riv - er Jor - dan. Dat's de ol' stream dat I long to cross.






rall.

Slower












Ol' man riv - er, dat ol' man riv - er; he must know sump - in', but

legato

don't say noth - in'. He jus' keeps roll - in', he keeps on roll - in' a -

long. He don't plant 'ta - ters, he

Eb



Ab



Eb



Cm



Eb/G



Gbdim7



don't plant cot - ton, an' dem dat plants 'em is soon for - got - ten. But

Bb7/F



Fm7/Bb



Fm7



Bb9



Eb



Ab



ol' man riv - er, he jus' keeps roll - in' a - long.

Eb



Cm/Eb



D7



Gm



D7



Gm



D7



You an' me, we sweat an' strain,

Gm6



D7b9



Gm



D7



Gm



Cm6/G



bod - y all ach - in' an' racked wid pain. "Tote dat barge!"

Gm Cdim7/G Gm Cdim7/G Gm Ab6 Bb7

3fr 4fr 3fr 4fr 3fr 3fr 3fr

"Lift dat bale," Git a lit - tle drunk an' you land in jail.

Eb Cm Eb Ab Eb Bb7

3fr 3fr 3fr 4fr 3fr 3fr

Ah gits wea - ry an' sick of try - in'. Ah'm tired of liv - in' an'

Cm F7 Eb/Bb Cm Fm9 Bb7

3fr 6fr 3fr 3fr 3fr

skeered of dy - in'. But ol' man riv - er, he jus' keeps roll - in' a -

rit.

1 Eb Abm Eb/G Fm7 Bb7 2 Eb Fm7 Bb9 Eb

3fr 4fr 3fr 3fr 3fr 3fr 3fr 3fr

long. long.

THE ODD COUPLE

Theme from the Paramount Picture THE ODD COUPLE

Words by SAMMY CAHN

Music by NEAL HEFTI

Moderately, with a steady beat (♩ = $\overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}}$)

Dm

mf

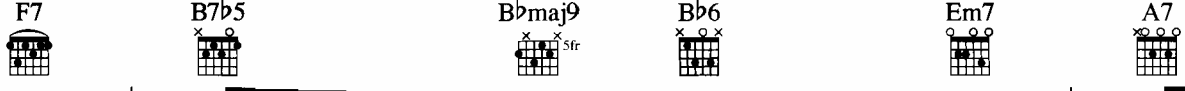
No mat - ter where they go, ——— they are known as the

cou - ple. — They're nev - er seen a - lone, —


— so they're known as the cou - ple. —

Dm7 G7 Dm7 G7 Gm7 C7 Gm7 C7 Gm7 C7 Gm7 C7

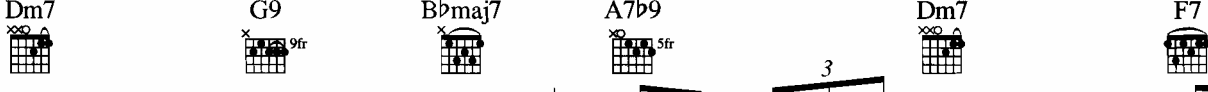
F7 B7b5 Bbmaj9 Bb6 Em7 A7



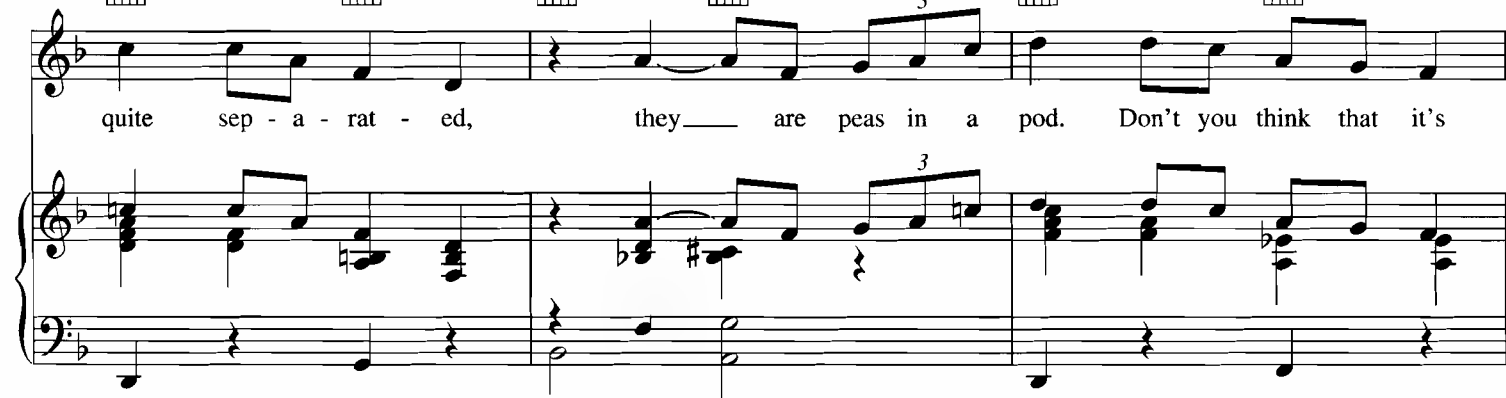
As _____ I've in - di - cat - ed, _____ they _____ are nev - er




Dm7 G9 Bbmaj7 A7b9 Dm7 F7




quite sep - a - rat - ed, they _____ are peas in a pod. Don't you think that it's




Em7b5 A7 Dm7 G7




odd? Their hab - its, I con - fess, _____



Dm7 G7 Dm7 G7 Dm7 G7



_____ none can guess with the cou - ple. _____ If



Gm7 C7 Gm7 C7

one says no it's yes, _____ more or less, with the

Gm7 C7 Gm7 C7 F7 B7b5

cou - ple. _____ But _____ they're laugh pro -

Bbmaj9 Bb6 Bbmaj9 A7b9

vok - ing; _____ yet _____ they real - ly don't

Dm7 F7 Bb6 Gm7

know they're jok - ing. Don't you find _____ when love is

1

C9sus F Bb9 A7b9 5fr

blind it's kind of odd? No

2

F Bbm7 F(add9)/A D7#9 4fr Gm7 C7

odd? Don't you think it's odd?

Gm7 C7 Gm7 C7 Gm7 C7

Don't you think it's odd?

Gm7 C7 Gm7 C7 C6

Don't you think it's odd?

rall.

OLD TIME ROCK & ROLL

featured in RISKY BUSINESS

Words and Music by GEORGE JACKSON
and THOMAS E. JONES III

Moderate Rock 'n' Roll beat

N.C.

Just take those old rec-ords

mf

G 3fr

C 3fr

off the shelf. _
tan - go. _

I'll sit and lis - ten to 'em by my - self. _
I'd rath - er hear some blues or funk - y old soul.


D 5fr

To - day's mu - sic ain't got the same soul. I like that old - time _
There's on - ly one sure way to get me to go; start play - ing old - time _

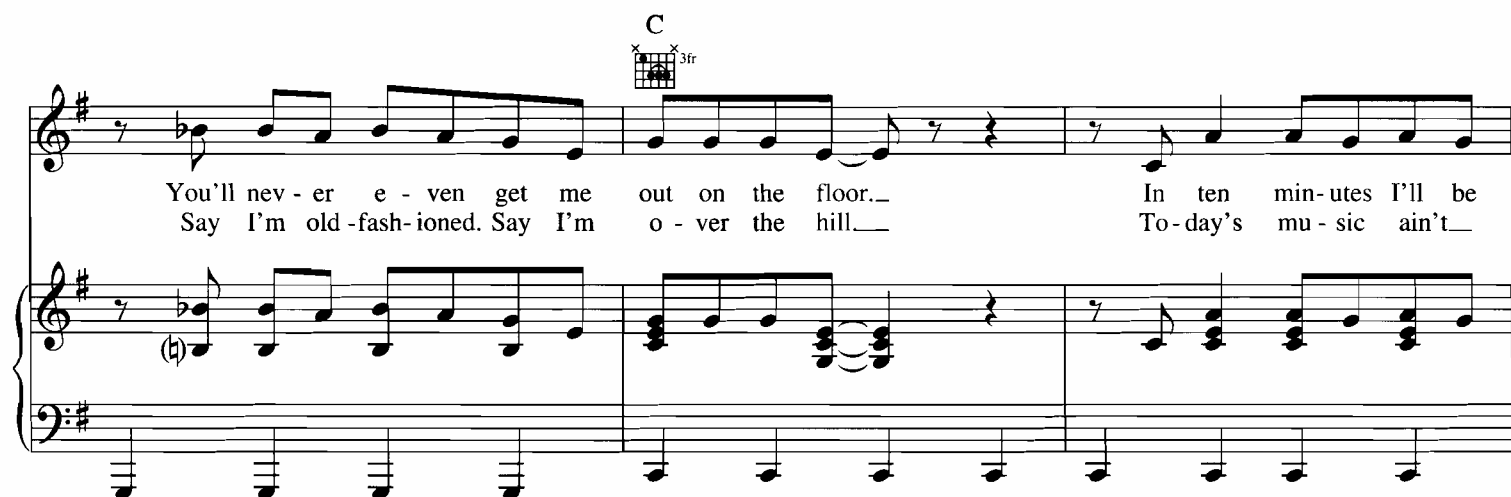
G  3fr

rock 'n' roll.____ Don't try to take me to a dis - co.
 rock 'n' roll.____ Call me a re - lic. Call me what you will.



C  3fr


You'll nev - er e - ven get me out on the floor.____ In ten min - utes I'll be
 Say I'm old - fash - ioned. Say I'm o - ver the hill.____ To - day's mu - sic ain't____




D  5fr


late for the door.____ I like that old - time____ rock 'n' roll.____ }
 got the same soul.____ I like that old - time____ rock 'n' roll.____ }

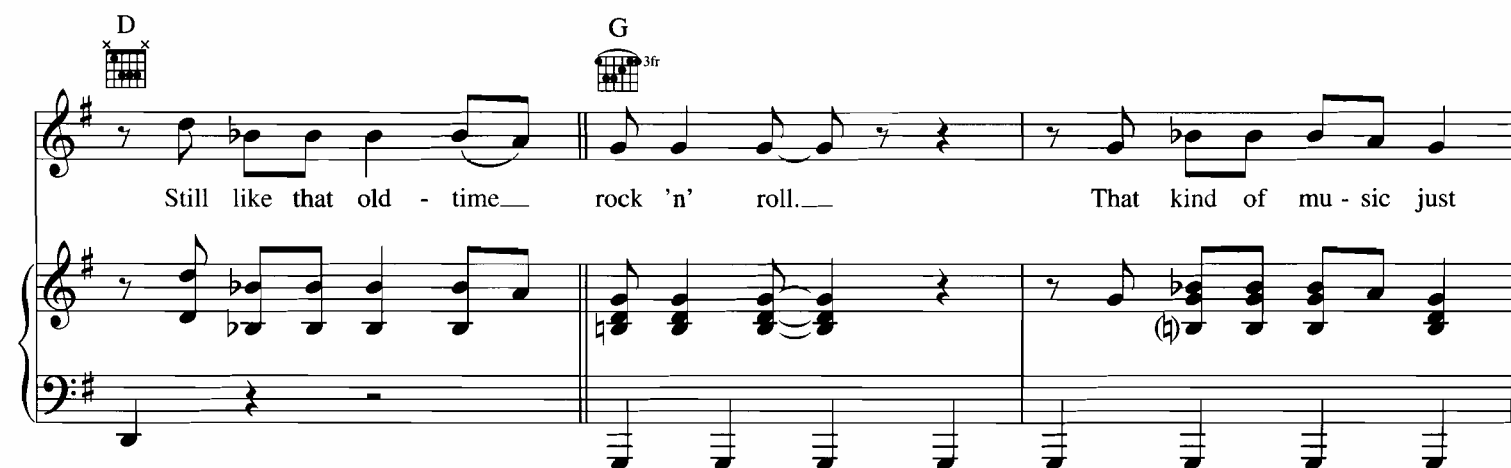
G  3fr




D  5fr


Still like that old - time____ rock 'n' roll.____ That kind of mu - sic just


G  3fr



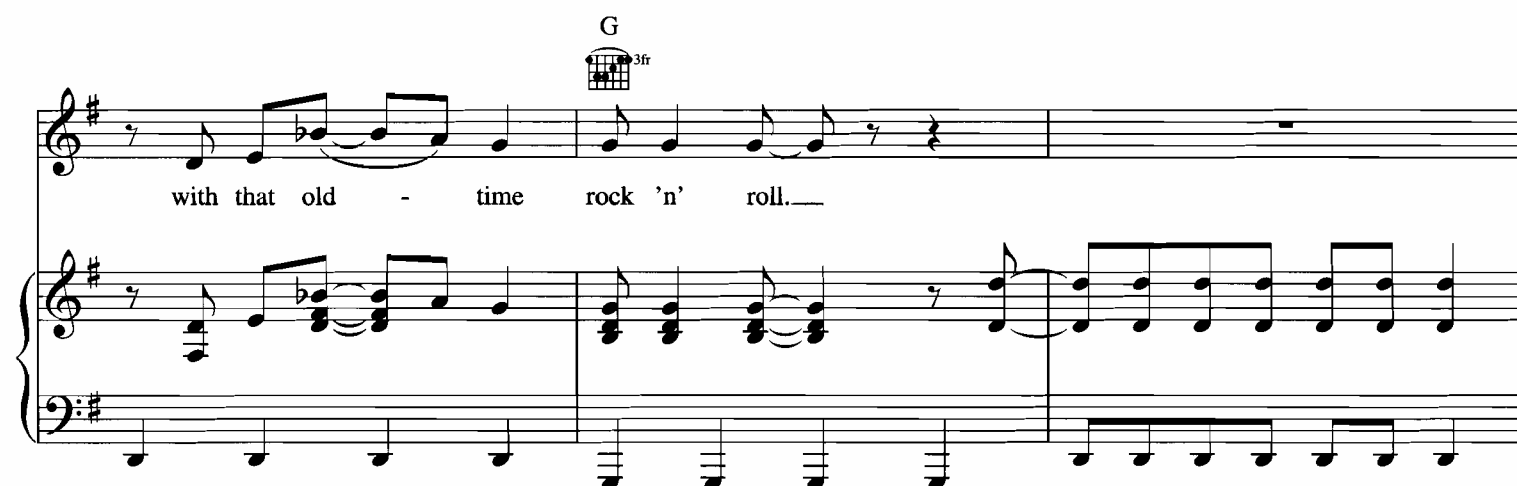
C  **D** 



soothes my soul.____ I rem - i - nisce a - bout the days of old____



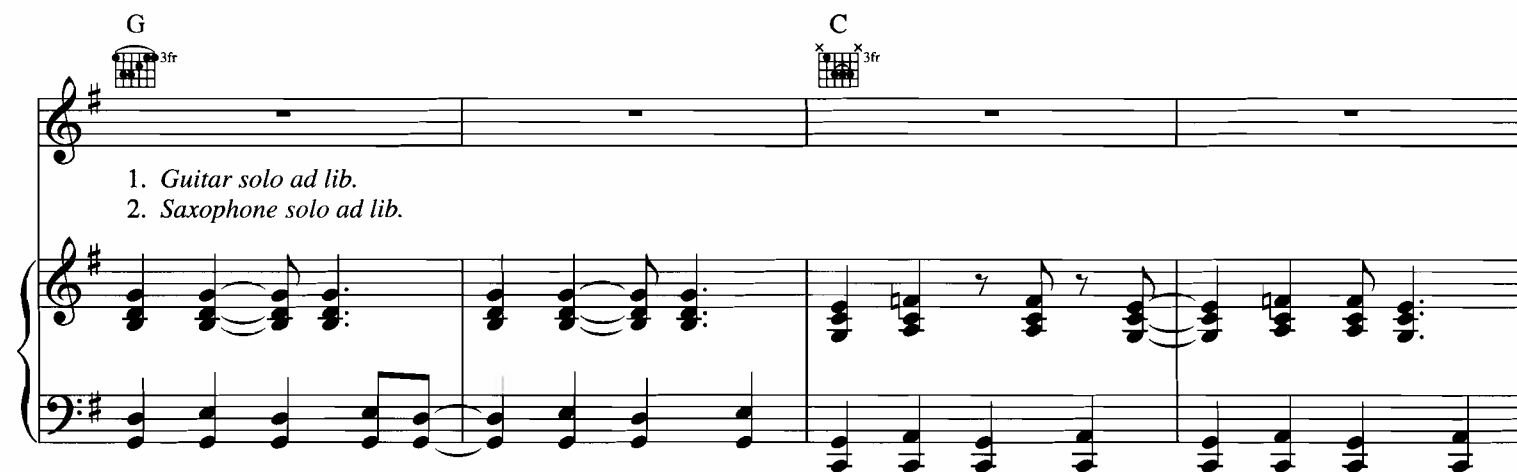
G 

with that old - time rock 'n' roll.____



G  **C** 


1. *Guitar solo ad lib.*
2. *Saxophone solo ad lib.*



D  **G** 




1 **D**  5fr

2 **D**  5fr


G  3fr

Won't go to hear 'em play a Still like that old - time_ rock 'n' roll._



C  3fr

That kind of mu - sic just soothes my soul._ I rem - i - nisce a - bout the




D  5fr


G  3fr

Repeat and Fade

days of old_ with that old - time rock 'n' roll._




D  5fr

G  3fr

Optional Ending

Still like that old - time_ rock 'n' roll._



ONE TIN SOLDIER

from BILLY JACK

Words and Music by DENNIS LAMBERT
and BRIAN POTTER

Moderately slow Rock tempo

N.C.

The piano introduction consists of two systems of music. The first system is in 4/4 time, marked *mf* (mezzo-forte). The right hand plays a series of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. The left hand plays a rhythmic pattern of eighth and sixteenth notes: G3, A3, Bb3, C4, Bb3, A3, G3. The second system continues the melody in the right hand with quarter notes: F4, G4, A4, Bb4, A4, G4, F4. The left hand continues the rhythmic pattern with eighth and sixteenth notes: F3, G3, A3, Bb3, A3, G3, F3. Chord diagrams for F major are shown above the right hand in the second system.

The first line of the song features a vocal melody and piano accompaniment. The vocal line starts with a double bar line and a repeat sign. The lyrics are: "Lis - ten chil - dren to a sto - ry that was writ - ten long a - go — So the peo - ple of the val - ley sent a mes - sage up the hill — Now the val - ley cried with an - ger, mount your hors - es, draw your sword, —". The piano accompaniment consists of two systems. The first system has a right hand melody of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. The left hand plays a bass line of quarter notes: G3, A3, Bb3, C4, Bb3, A3, G3. Chord diagrams for F major, C major, and Dm are shown above the vocal line. The second system continues the piano accompaniment with a right hand melody of quarter notes: F4, G4, A4, Bb4, A4, G4, F4. The left hand continues the bass line with quarter notes: F3, G3, A3, Bb3, A3, G3, F3.

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "'bout a king - dom — on a moun - tain and the val - ley folk be - low. ask - ing for — the — bur - ied treas - ure tons of gold — for which they'd — kill. and they killed — the — moun - tain peo - ple so they won — their just re - ward." The piano accompaniment consists of two systems. The first system has a right hand melody of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. The left hand plays a bass line of quarter notes: G3, A3, Bb3, C4, Bb3, A3, G3. Chord diagrams for Bb major, F major, and Gm7 are shown above the vocal line. The second system continues the piano accompaniment with a right hand melody of quarter notes: F4, G4, A4, Bb4, A4, G4, F4. The left hand continues the bass line with quarter notes: F3, G3, A3, Bb3, A3, G3, F3.

F C Dm

On the moun - tain was a treas - ure bur - ied deep be - neath_ a stone_
Came the an - swer from the king - dom, "With our broth - ers we_ will share_
Now they stood_ be - side the treas - ure on the moun - tain, dark_ and red, _

Bb F Gm7

and the val - ley peo - ple swore_ they'd have it for_ their ver - y
all the se - crets of our moun - tain, all the rich - es bur - ied
turned the stone_ and looked be - neath_ it, "Peace on earth"_ was all it

F Bb F Am

own. there." } Go a - head and hate your neigh - bor, said.

Bb F Am

go a - head and cheat_ a friend_ Do it in the name of heav - en._

B \flat F Am

Jus - ti - fy it in the end. — There won't be an - y trum - pets blow - in' —

B \flat F B \flat

come the judge - ment day. On the blood - y morn - ing af - ter —

B \flat 1, 2 F B \flat

— one tin sol - dier rides a - way. —

F B \flat F 3 F B \flat F B \flat F

PUT THE BLAME ON MAME

from GILDA

Words and Music by ALLAN ROBERTS
and DORIS FISHER

Moderately

Gm



Eb/G



Gm6



mf

Am7b5



D7b9



Gm



Eb9



D9



1. When Miss - us O' - Lear - y's cow kicked the lan - tern
2. they had the earth - quake in San Fran - cis - co,
3.-5. (See additional lyrics)

Am7b5



D7#5



Gm



Ab9



Gm



in Chi - ca - go town, — they say that start - ed the
back in nine - teen six, — they said that ol' — Moth - er

Eb7b5











Am7



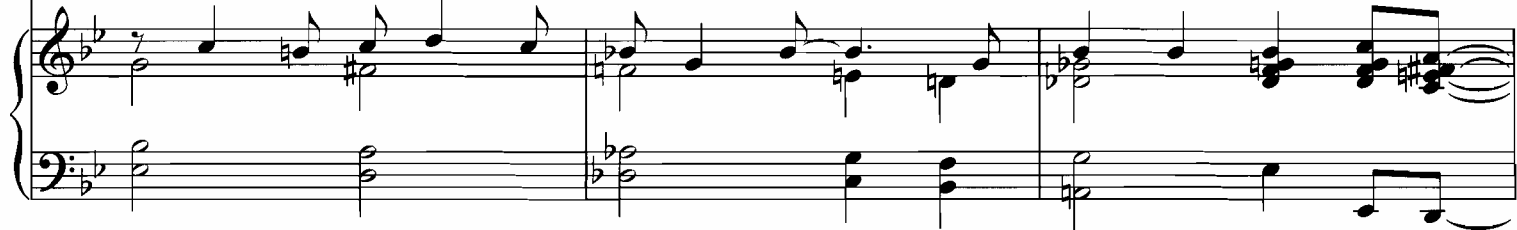
Ab7b5








fi - re — that burned Chi - ca - go down. —
Na - ture — was up to her ol' tricks. —


Eb  3fr D7  Db  C7  Bb  A7b9  5fr Eb9  D7 

That's the sto - ry that went a - round, _ but here's the real low - down. _
 That's the sto - ry that went a - round, _ but here's the real low - down. _



Gm  3fr Adim  Gm/Bb  Am7b5  Ab9  4fr





Put the blame on Mame, boys, _
 Put the blame on Mame, boys, _



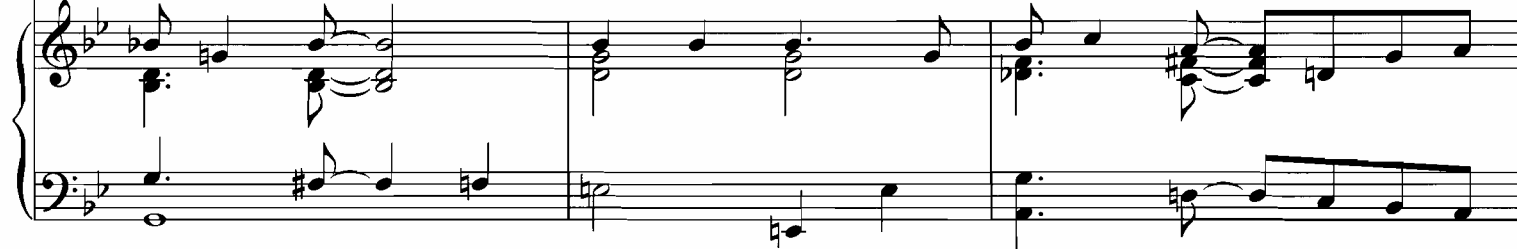
Gm  3fr E7b5  D7  Gm  3fr Cm  3fr Ab9  4fr

put the blame on Mame.
 put the blame on Mame.
 Mame kissed a buy - er from
 One night she start - ed to



Gm  3fr Em7b5  A7#5(b9)  5fr D7 

out of town, _ that kiss burned Chi - ca - go down. _ } So you can
 shim and shake, _ that brought on the Fris - co quake. _



put the blame on Mame, boys, — put the blame on

1-4
 5

Mame. { When
When
Re - Mame.
There

Additional Lyrics

3. When they had the gold rush, folks started running to Cal-i-for-ni-ay.
They all had dreams of making a million bucks a day.
That's the story that went around, but here's the real low down.
Put the blame on Mame, boys, put the blame on Mame.
She caused the gold rush, it's my belief,
Diggin' gold from some guy's teeth.
So you can put the blame on Mame, boys, put the blame on Mame.
4. Remember the blizzard back in Manhattan, in eighteen-eighty-six?
They say the traffic was tied up and folks were in a fix.
That's the story that went around, but here's the real low down.
Put the blame on Mame, boys, put the blame on Mame.
Mame gave a chump such an ice-cold "no,"
For seven days they shoveled snow.
So you can put the blame on Mame, boys, put the blame on Mame.
5. There was once a shootin' up in the Klondike, when they got Dan Magrew.
Folks were puttin' the blame on the lady known as "Lou."
That's the story that went around, but here's the real low down.
Put the blame on Mame, boys, put the blame on Mame.
Mame did a dance and she dropped her fan;
That's the thing that murdered Dan.
So you can put the blame on Mame, boys, put the blame on Mame.

RAIDERS MARCH

from the Paramount Motion Picture RAIDERS OF THE LOST ARK

Music by JOHN WILLIAMS

March tempo

mf

1.

2.

mp

3

simile

The musical score is written for piano and bass. It begins with a treble clef and a 4/4 time signature. The first system includes a dynamic marking of *mf*. The second system continues the melody in the treble and the bass line. The third system introduces a key signature change to two flats (B-flat and E-flat) and includes a first ending bracket labeled '1.'. The fourth system starts with a second ending bracket labeled '2.' and includes a dynamic marking of *mp*. The fifth system features a triplet of eighth notes marked with a '3' and ends with the word *simile*.

First system of musical notation. The treble clef staff begins with a key signature of one flat (B-flat) and a common time signature. It contains a triplet of eighth notes in the first measure, followed by a half note and a quarter note in the second measure, and a dotted quarter note in the third measure. The bass clef staff consists of a steady eighth-note accompaniment. A repeat sign is present at the end of the system.

Second system of musical notation. The treble clef staff features a triplet of eighth notes in the first measure, followed by a half note and a quarter note in the second measure, and a dotted quarter note in the third measure. The bass clef staff continues the eighth-note accompaniment. A *cresc.* (crescendo) marking is placed above the bass staff in the second measure. A repeat sign is present at the end of the system.

Third system of musical notation. The treble clef staff begins with a key signature of one flat (B-flat) and a common time signature. It contains a triplet of eighth notes in the first measure, followed by a half note and a quarter note in the second measure, and a dotted quarter note in the third measure. The bass clef staff consists of a steady eighth-note accompaniment. A *mf* (mezzo-forte) marking is placed above the bass staff in the first measure. A repeat sign is present at the end of the system.

Fourth system of musical notation. The treble clef staff begins with a key signature of one flat (B-flat) and a common time signature. It contains a triplet of eighth notes in the first measure, followed by a half note and a quarter note in the second measure, and a dotted quarter note in the third measure. The bass clef staff consists of a steady eighth-note accompaniment. A repeat sign is present at the end of the system.

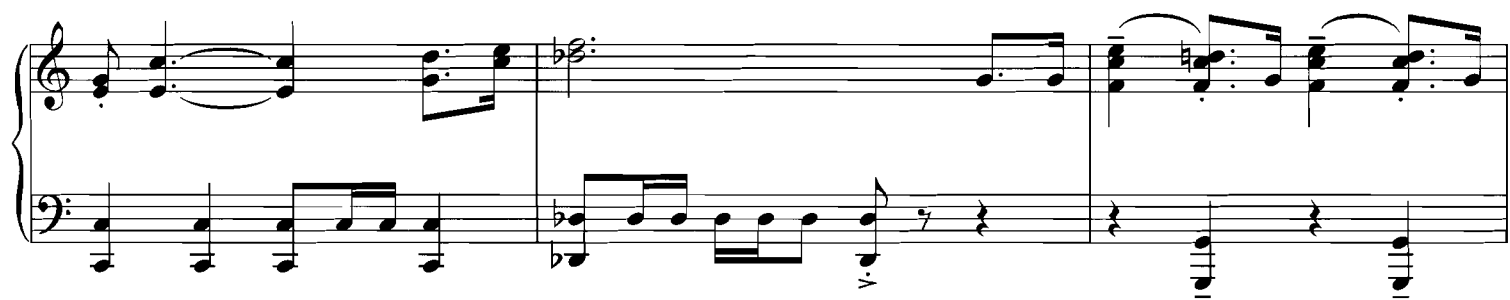
First system of musical notation. The treble clef staff features a series of chords and eighth notes, with a long horizontal line indicating a sustained or tied note. The bass clef staff contains a steady eighth-note accompaniment. The key signature has one flat (B-flat).

Second system of musical notation. The treble clef staff continues with chords and eighth notes, including a long horizontal line. The bass clef staff maintains the eighth-note accompaniment. The key signature has one flat (B-flat).

Third system of musical notation. The treble clef staff shows a long horizontal line followed by a measure with a forte (*f*) dynamic marking. The bass clef staff continues with eighth notes and includes a measure with a fermata. The key signature has one flat (B-flat).

Fourth system of musical notation. The treble clef staff features chords and eighth notes, with a long horizontal line. The bass clef staff continues with eighth notes. The key signature has one flat (B-flat).

sim.



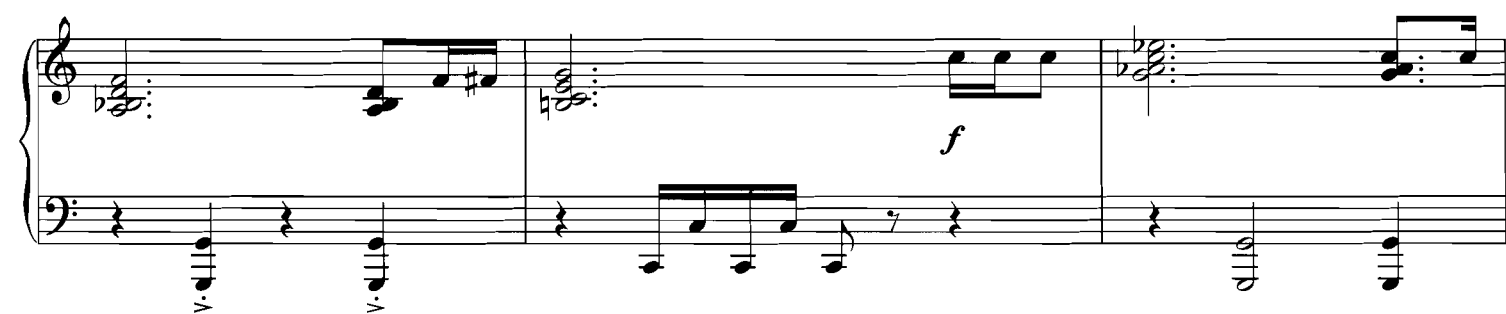
First system of musical notation. The treble clef staff contains a series of chords and eighth notes, with a key signature change to one flat. The bass clef staff features a steady eighth-note accompaniment.



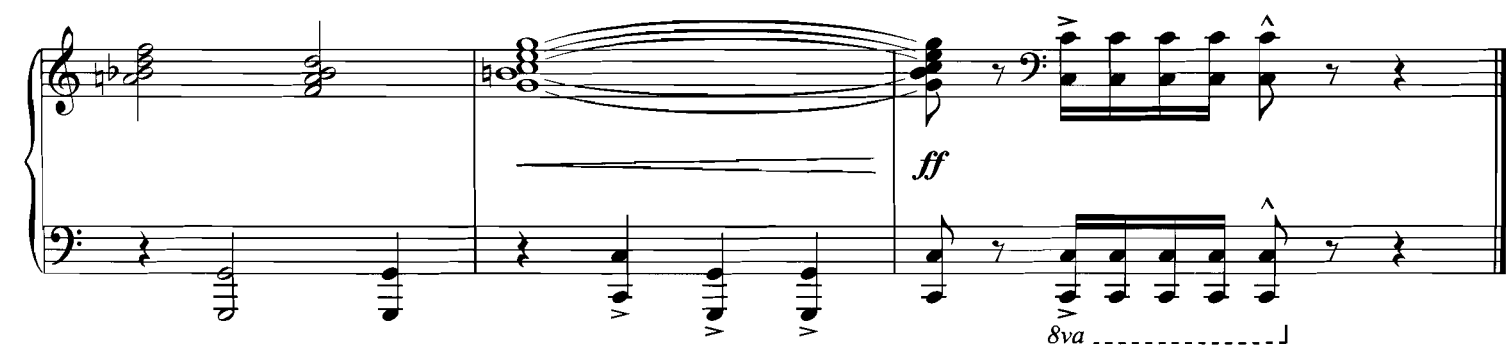
Second system of musical notation, featuring first and second endings. The first ending leads back to an earlier section, while the second ending concludes the phrase. The treble clef staff has a melodic line with slurs, and the bass clef staff provides harmonic support.



Third system of musical notation. The treble clef staff begins with a *mf* (mezzo-forte) dynamic marking. It includes a melodic line with a slur and a key signature change to two flats. The bass clef staff continues the accompaniment.



Fourth system of musical notation. The treble clef staff features a *f* (forte) dynamic marking. It contains a melodic line with a slur and a key signature change to two flats. The bass clef staff provides a consistent accompaniment.



Fifth system of musical notation. The treble clef staff starts with a *ff* (fortissimo) dynamic marking and includes a melodic line with a slur. The bass clef staff features a melodic line with a slur and a key signature change to two flats. A *8va* (octave) marking is present at the end of the system.

THE RAINBOW CONNECTION

from THE MUPPET MOVIE

Words and Music by PAUL WILLIAMS
and KENNETH L. ASCHER

Moderately, with a lilt

A E/G# F#m7 A/E D(add2) D(add2)/A

rain - bows have noth - ing to hide. _____
look what it's done _____ so far. _____

Dmaj7

So we've been told, and some choose to be - lieve it.
What's so a - maz - ing that keeps us star - gaz - ing, and

G#m/C#

I know they're wrong; wait and see. _____
what do we think we might see? _____

Bm7

E

D/E

C#m7

E/F#

F#7

Some - day we'll find it, the Rain - bow Con - nec - tion; the
Some - day we'll find it, the Rain - bow Con - nec - tion; the

Bm7 E7sus E7 1 A D/A

lov - ers, — the dream - ers, — and me.
lov - ers, — the dream - ers, — and

A D/A 2 A E/G#








me. All of us

F#m7 A/E D(add2) A/C#

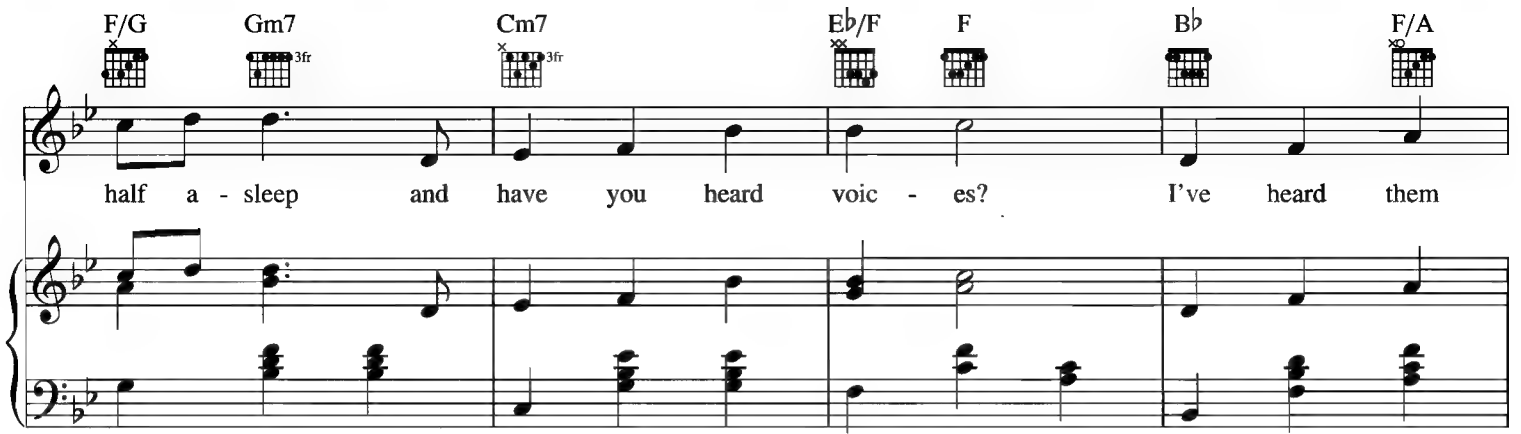
un - der its spell; we know that it's prob - a - bly









D6/E Eb6/F F(add2) F Bb(add2)

mag - ic. Have you been

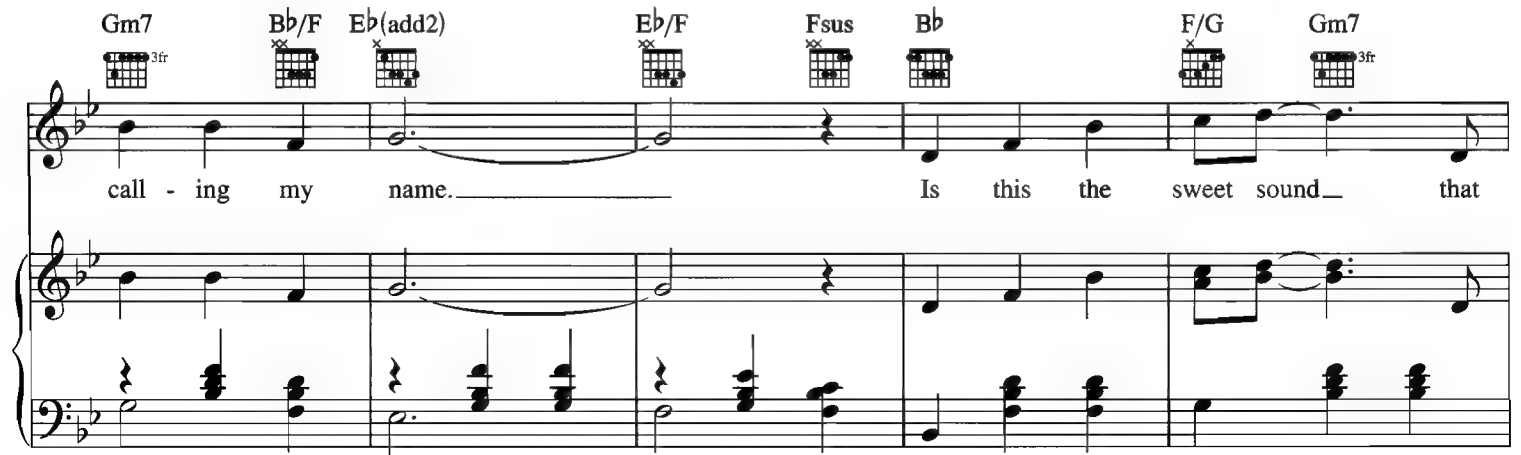
F/G  Gm7  Cm7  Eb/F  F  Bb  F/A 








half a - sleep and have you heard voice - es? I've heard them



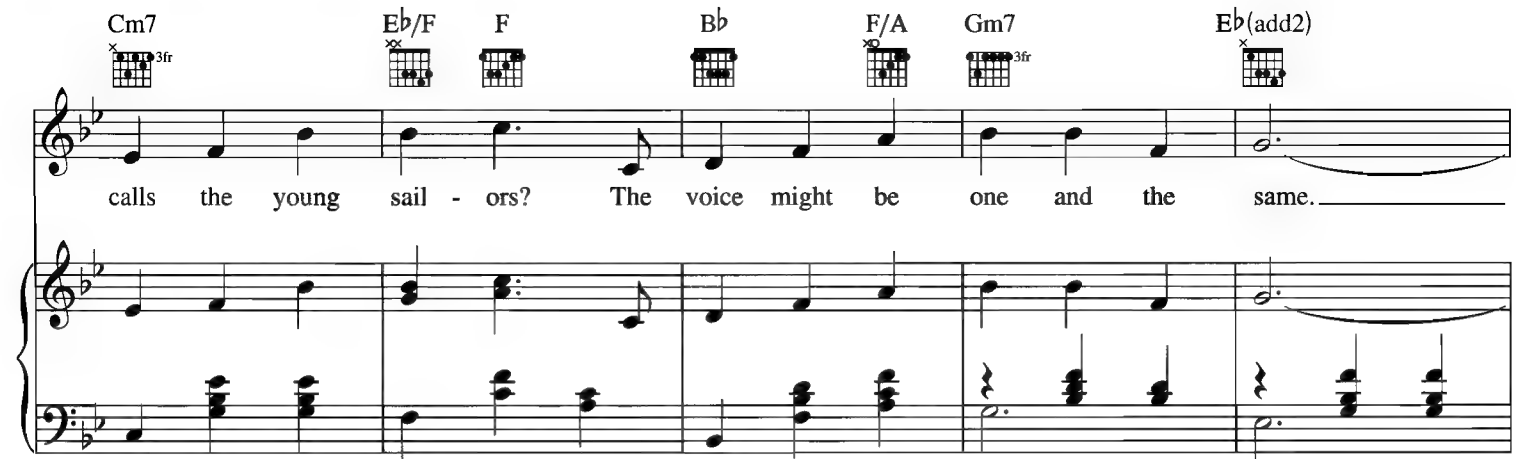
Gm7  Bb/F  Eb(add2)  Eb/F  Fsus  Bb  F/G  Gm7 

call - ing my name. _____ Is this the sweet sound _____ that



Cm7  Eb/F  F  Bb  F/A  Gm7  Eb(add2) 

calls the young sail - ors? The voice might be one and the same. _____



Eb  Ebmaj7 

— I've heard it too man - y times to ig -



Am/D



nore it. It's some - thing that I'm s'posed to be.

Cm7



F



Eb/F



Dm7



F/G



G7



Some - day we'll find it, the Rain - bow Con - nec - tion; the

Cm7



F7sus



F7



Bb



F/A



Gm7



lov - ers the dream - ers, and me. La da da dee da da

Bb/F



Eb(add2)



Eb



Fsus



F7



Bb



do la la da da da de da do.

RAINDROPS KEEP FALLIN' ON MY HEAD

from BUTCH CASSIDY AND THE SUNDANCE KID

Lyric by HAL DAVID

Music by BURT BACHARACH

Rhythmically



Rain - drops keep fall - in' on my

p



head, and just like the guy whose feet are too big for his



bed, noth - in' seems to fit. Those rain - drops are fall - in' on my



head. They keep fall - in' so I just did me some talk - in' to the



sun. And I said I did - n't like the way he got things done. Sleep-in' on the



job. Those rain - drops are fall - in' on my head. They keep fall - in'! But there's one



thing I know — The blues — they send — to meet — me won't de - feat —



me. It won't be long — till hap - pi - ness — steps up —

Gm7 Bb/C C Bb/C C F

to greet me. Rain - drops keep fall - in' on my

Fmaj7 F7 Bb Am7 D7

head, but that does-n't mean my eyes will soon be turn - in' red. Cry-in's not for

Am7 D7 Gm7

me 'cause I'm nev - er gon - na stop the rain by com-plain - in'.

Bb/C C F Fmaj7 Gm7 Bb/C F

Be - cause I'm free noth - in's wor - ry - in' me.

READY TO TAKE A CHANCE AGAIN

(Love Theme)

from the Paramount Picture FOUL PLAY

Words by NORMAN GIMBEL

Music by CHARLES FOX

Moderately

The musical score is written for guitar and piano. It consists of four systems of music. Each system includes a vocal line with lyrics and a piano accompaniment. Chords are indicated by guitar chord diagrams above the vocal line.

System 1: The tempo is marked "Moderately". The key signature has one flat (Bb). The time signature is 4/4. The piano part begins with a mezzo-piano (*mp*) dynamic. Chords shown are Am and F.

System 2: The vocal line begins with the lyrics "You re - mind me I". The piano part continues with the accompaniment. Chords shown are Am and E/G#.



System 3: The vocal line continues with "live in a shell, safe from the past,". The piano part continues. Chords shown are A/G and A7.

System 4: The vocal line concludes with "and do - in' o - kay, but not ver - y well.". The piano part continues. Chords shown are Dm and Dm/C.

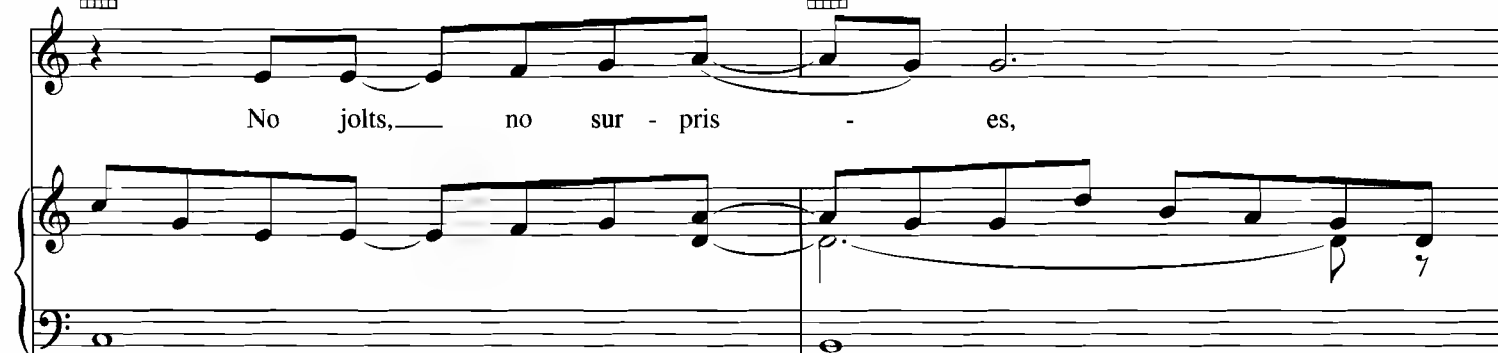
















No jolts, — no sur - pris - es,












no cri - sis a - ris - es. My life — goes a - long —









— as it should, — it's all ver - y nice, — but















not ver - y good. And I'm read - y to take a chance






rall. *a tempo*

a - gain, read - y to put my love on the line with

you. Been liv - ing with noth - ing to show for it. You

To Coda

get what you get when you go for it, and I'm read - y to take a chance

E/G#

a - gain with you.

Am E/G# A/G

When she left me in all my de - spair,

A7 Dm Dm/C

I just held on. My hopes were all gone, then

D.S. al Coda

Dm/B Dm/E E7b9

I found you there. And I'm

CODA C/E Fmaj7

read - y to take a chance

F#m7b5



C/G



E/G#



a - gain, read - y to take a chance a - gain with you,

Am7



with you.

Dm7



F/G



G/F



C/E



Am/E



E7/G#



Repeat ad lib. and Fade

Dm7



Dm7



F/G



G/F



C/E



Am/E



E7/G#



SEPARATE LIVES

Love Theme from WHITE NIGHTS

Words and Music by
STEPHEN BISHOP

Slowly, freely

A(add2)

Bsus

E(add2)

Male: You called me from the room in your ho - tel,

mp

C#m7

Amaj9

E(add2)

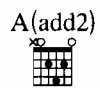
all full of ro-mance for some-one that you met,

A6/9

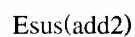
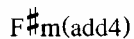
A/B

E(add2)

and tell-ing me how sor-ry you were leav-ing so soon



and that you miss me some-times when you're a -



lone in your room. Do I feel lone-ly, too?



Both: You have no right



to ask me how I feel. You have no right

E A6 B7

to speak to me so kind.

A/C# G#m/B F#m/C# E/G# A B7sus B7

I can't go on just hold - ing on to ties,

C#m7(add4) G#m7 E/G# F#m7

Male: now that we're liv - ing, Female: liv - ing

B7sus E A/E

Both: sep - 'rate lives.

E A/E C[#]/G[#]

to let you go,

B C7[#]5/B^b D7/A E B7/A

Female: Well, I held on — to let you go, —

E Am6/E E E/G[#]

and if you lost — your love — for me, — will you nev-er let it

F[#]m7/B A/C[#] G[#]m/B F[#]m/C[#] E/G[#] A

show? — Both: There was no — way —

B7sus B7 C#m7(add4) G#m7 E/G#

to com - pro - mise, _____ Male: And so now we're

3

F#m7 B7sus E

liv - ing, Female: liv - ing _____ Both: sep - 'rate lives. _____

3

A(add2) E(add2)/G# F#m7 C#m7/G# A(add2)/E

Male: Ooh, it's so typ - i - cal love leads to i - so - la - tion.

7 3

F#m7 E/G#

So you build that wall, _____ yes, you

Female: Build that _____ wall, _____



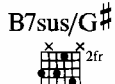
build that

wall

build that wall.

Both: and you make it strong - er.

D9



Well, you have no right

to ask me how I

E



feel.

You have no right

to speak to me so

**Freely**

kind..

Male: Some-day I might*Both:* find my - self

B7sus 2fr B7 E G#m7 4fr F#m7

look - ing in — your eyes, *Male:* but for now we'll go on

3

B7 E F#m7 C#m7 4fr

liv - ing sep - 'rate lives. *Female:* Yes, for now we'll go on

rit.

Am6/C B7b9 C#m7 4fr A(add2) E

liv - ing *Both:* sep - 'rate lives. *Male:* Ah. *Female:* Ah.

a tempo

3

A(add2)/E 6fr E/G# A B7sus 2fr E

Both: Ah. Sep - 'rate lives.

molto rit.

3

8vb

THE ROAD TO MOROCCO

from the Paramount Motion Picture ROAD TO MOROCCO

Words by JOHNNY BURKE
Music by JIMMY VAN HEUSEN

Moderately (♩ = $\overset{\frown}{3}$)

Chords: Eb6, Bbm7, Eb6, Bbm7, Eb6, Bbm7

Chords: Eb, Adim7, Bb7, Fm7/Bb Bb13, Fm/Bb

Chords: Eb, Eb6, Adim7, Bb7, Fm7/Bb Bb13

Chords: Fm/Bb, Eb6, Bbm7, Eb6, Adim7

Lyrics:

Let's meet on the road to Mo - roc -
meet meet on the road to Mo - roc -

co, in - stead of the tun -
co. Let's dream for the price -

nel of love. The
of a dime. We'll

Gm Gm6 Cm Cm6 Gm Gm6

des - ert night, the Ar - ab tents, the har - em at - mos -
ride the mag - ic car - pet that looks ab - so - lute - ly

Cm Gm Gm6 Cm Cm6

phere;
real. it's the best at - trac - tion Co - ney
Don't you think that's more ro - man - tic

F7 Cb7b5 Bb7 Adim7 Bb7 Fm7/Bb Bb13

Is - land has this year. — Let's meet on the road —
than the Fer - ris wheel? — Let's meet on the road —

Fm/Bb Eb Eb6 Adim7

— to Mo - roc - co, — though
to Mo - roc - co. — It

Bb7

Fm7/Bb Bb13

Fm/Bb

Eb6

Bbm7

our
beatsBrook - lyn moon
Cen - tral Parkshines a - bove.
an - y time.

Eb6

Adim7

Gm

Gm6

Cm

Cm6

I'll whis - per how I love you to the
The fun - ny streets are nice and dark, the

Gm

Gm6

Cm

Gm

Gm6

strains of na - tive flutes,
mu - sic is u - nique.and your arms will
You can be the

Cm

Cm6

F7

Cb7b5

Bb7

Adim7

thrill me more than all the chute - the - chutes.
kid - napped girl and I can be the sheik.

Tell the

Bb7 Fm7/Bb Bb13 6fr Dm7b5 Db9#11 C9

gang so they won't hang a - round.

Edim7 Fm7 Edim7 Fm7 Gdim7 Fm7/Ab Fm7

Like Web - ster's Dic - tion - ar - y, we're Mo -

Cb7#5 Bb13 6fr 1 Eb6 Bbm7 Eb6 Bbm7

roc - co bound.

Eb6 Bbm7 Eb 3fr Adim7 2 Db6 D6 Eb6 8vb

Let's bound.

Composed by JOHN WILLIAMS

Expressively

mp

rit.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody starts on a half note G4, followed by a quarter note A4, a quarter note B-flat4, and a quarter note C5. A slur covers the next four notes: a quarter note B-flat4, a quarter note A4, a quarter note G4, and a quarter note F4. The bass staff begins with a bass clef and a key signature of one flat. It starts with a half note G3, followed by a quarter note A3, a quarter note B-flat3, and a quarter note C4. A slur covers the next four notes: a quarter note B-flat3, a quarter note A3, a quarter note G3, and a quarter note F3. The second system also consists of two staves. The treble staff continues the melody with a half note E4, a quarter note D4, a quarter note C4, and a quarter note B3. The bass staff continues with a half note E3, a quarter note D3, a quarter note C3, and a quarter note B2. The score includes dynamic markings: 'a tempo' in the first system and 'dim.' in the second system. The piece concludes with a double bar line.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the piece. The second system contains the next two measures, which include the 'cresc.' (crescendo) instruction. The melody is written in the treble clef, and the accompaniment is in the bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The melody features a mix of eighth and quarter notes, with a crescendo leading into the final measure of the second system.

dim.

rall.

a tempo

First system of the musical score. The right hand features a melodic line with eighth and sixteenth notes, including a trill. The left hand provides a harmonic accompaniment with chords and single notes. A *rit.* (ritardando) marking is placed over the final measure of the system.

Second system of the musical score. The right hand continues the melodic development. The left hand features a more active accompaniment with eighth-note patterns. A *mf* (mezzo-forte) dynamic marking is present, followed by a hairpin indicating a crescendo. The system concludes with the instruction *passionately*.

Third system of the musical score. The right hand has a melodic line with some rests. The left hand features a steady accompaniment. A *cresc.* (crescendo) marking is placed over the middle of the system.

Fourth system of the musical score. The right hand features a melodic line with some rests. The left hand has a more active accompaniment. The system concludes with the instructions *dim.* (diminuendo) and *rall.* (ritardando).

Fifth system of the musical score. The right hand features a melodic line with some rests. The left hand has a more active accompaniment. The system concludes with the instruction *dim.* (diminuendo).

SEA OF LOVE

featured in the Motion Picture SEA OF LOVE

Words and Music by GEORGE KHOURY
and PHILIP BAPTISTE

Medium slow Fifties Rock

G **B7**

(1., 3.) Do you re - mem - ber — when — we met? —
(2.) Come with me, — my — love, —

C **A7**

That's the day — I knew you were my pet.
to the sea, — the sea — of love. —

G **A7**

I — want to tell you just how — much — I
I — want to tell you just how — much — I

mf

G C To Coda Φ G

love you. —
love you. —

2 G D C

Come ————— with me —————

D C B7

to ————— the sea ————— of

D.C. al Coda

D D7

love. —————

CODA Φ G N.C.



Come _____ with me _____



to _____ the sea _____



of _____ love. _____ Come with me, _

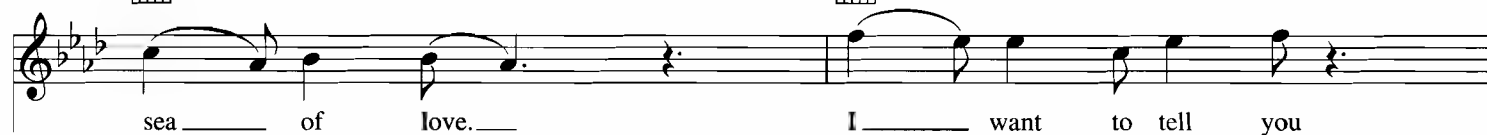


my _____ love, _____ to the sea, _____ the

Bb7



Ab



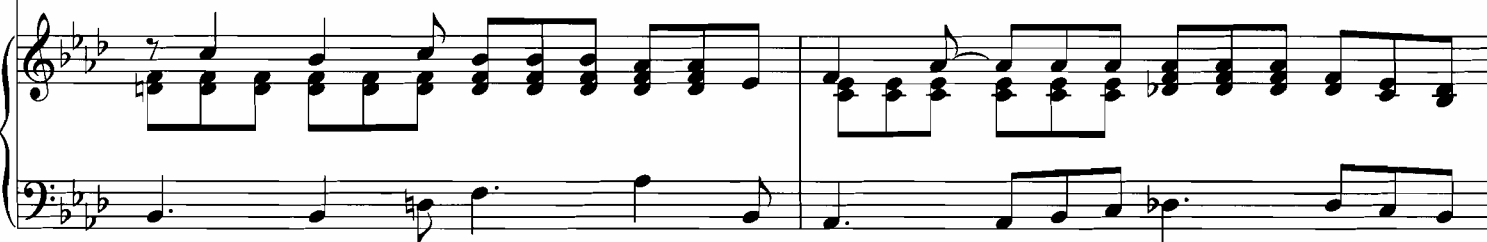
Bb7



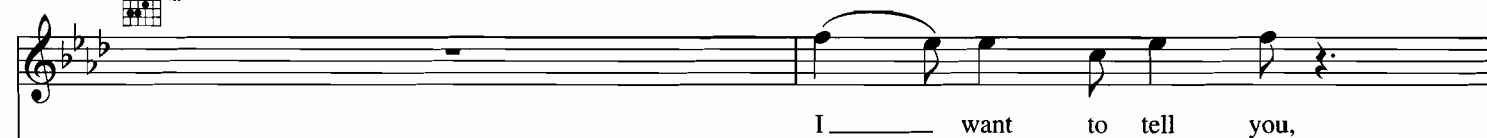
Ab



Db



Ab



Bb7



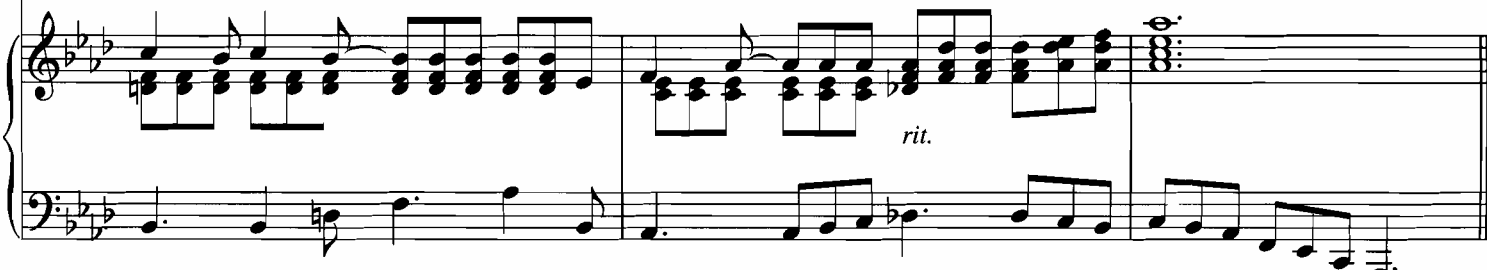
Ab



Db



Ab



SEEMS LIKE OLD TIMES

from ANNIE HALL

Words and Music by JOHN JACOB LOEB
and CARMEN LOMBARDO

Moderately



mf *rall.*



Re - mem - ber all the things we did to -

p



geth - er. All the fun we



had on New Year's Eve.

D7#5 **D7** **G7**

How we danced till dawn, then, dar - ling, you were

Gdim **G7**

gone. Now it's al - most too good to be -

C7 **Gm7** **C7** **Gm7** **C7** **D7#5** **D7**

Moderately

lieve. _____ Seems like old times,

rall.

D7#5 **G9** **G7**

hav - ing you to walk with, seems like old times,

hav - ing you to talk with. And it's still a thrill just to

have my arms a - round you. Still the

thrill that it was the day I found you. Seems like

old times, din - ner dates and

Gm7 C7b9

F6 D7#5 G9 9fr G7

C7 N.C.

D7#5 D7 D7#5

G9 G7

flow - ers, just like old times, stay - ing up for

Gm7 C7b9

ho - urs, mak - ing dreams come true, do - ing

F6 D7#5 D7 G9 Gm7 C9 C7b9

things we used to do. Seems like old times, be - ing here with

1 F Fdim Bbdim F N.C. 2 F Bb F

you. Seems like you.

rall.

THEME FROM SHAFT

from SHAFT

Words and Music by
ISAAC HAYES

Moderately

Fmaj7



The first system of music is in 4/4 time, marked 'Moderately' and 'mp' (mezzo-piano). The treble clef staff features a continuous eighth-note melody. The bass clef staff provides a harmonic accompaniment with half notes and whole notes, including a 2-finger fretting diagram for the Fmaj7 chord.

Em7



The second system continues the melody and accompaniment. The treble clef staff shows a sequence of eighth notes. The bass clef staff features a sustained low note with a half note and a whole note, with a 2-finger fretting diagram for the Em7 chord.

Fmaj7



The third system continues the melody and accompaniment. The treble clef staff features a sequence of eighth notes. The bass clef staff features a sustained low note with a half note and a whole note, with a 2-finger fretting diagram for the Fmaj7 chord.

Em7



The fourth system continues the melody and accompaniment. The treble clef staff features a sequence of eighth notes. The bass clef staff features a sustained low note with a half note and a whole note, with a 2-finger fretting diagram for the Em7 chord.

Fmaj7



The fifth system concludes the piece. The treble clef staff features a sequence of eighth notes. The bass clef staff features a sustained low note with a half note and a whole note, with a 2-finger fretting diagram for the Fmaj7 chord.

Em7



First system of musical notation, measures 1-4. The key signature is one sharp (F#). The melody in the treble clef features a triplet of eighth notes in measure 2 and a quarter note in measure 3. The bass line consists of a steady eighth-note accompaniment.

Second system of musical notation, measures 5-8. The melody continues with a triplet of eighth notes in measure 6. The bass line maintains the eighth-note accompaniment pattern.

Third system of musical notation, measures 9-12. Measures 9 and 10 are in 5/4 time, while measures 11 and 12 are in 4/4 time. The melody has a rest in measure 11. The bass line features a walking bass pattern in 4/4.

Fourth system of musical notation, measures 13-16. Measures 13 and 14 are in 3/4 time, while measures 15 and 16 are in 4/4 time. The melody has a rest in measure 15. The bass line continues with a walking bass pattern.

Fifth system of musical notation, measures 17-20. The melody features a series of eighth-note runs in measure 17 and a final cadence in measure 20. The bass line continues with a walking bass pattern.



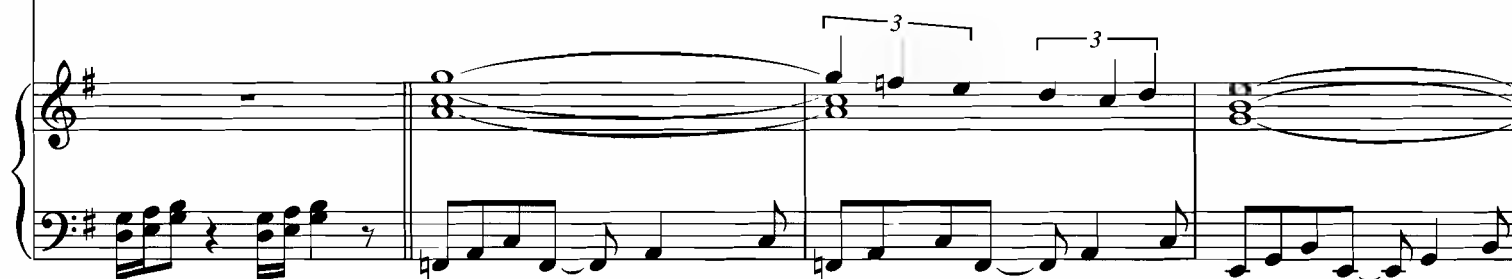
Fmaj9



Em



(Spoken:) Who's the black pri - vate dick — that's a sex ma - chine to all the chicks? (Shaft!)



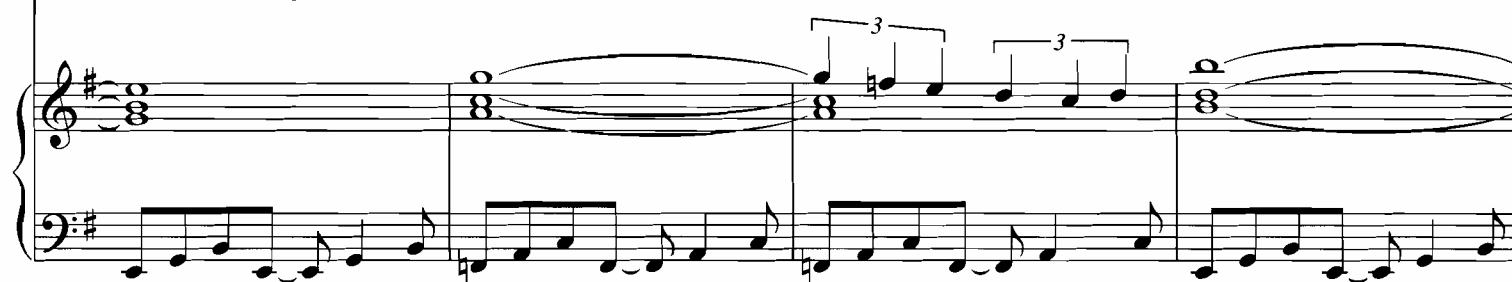
Fmaj9



Em



You're damn right!

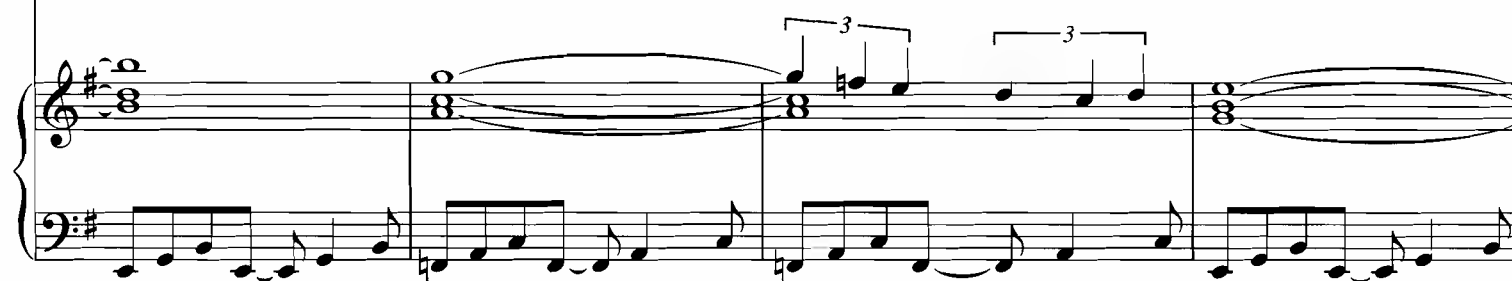


Fmaj9



Who is the man that would risk his life for his broth - er man? —

(Shaft!)



Fmaj9



Em



(Spoken:) Can you dig it?

Fmaj9



Em



Who's the cat that won't cop out when there's dan-ger all a-bout?

(Shaft!)

Fmaj9



(Spoken:) Right on —

They say this cat Shaft is a bad moth-er, (Shut your mouth!)

Em



Fmaj9



But I'm talk-in' a-bout Shaft.

He's a com-ple-cat-ed man, But

no one un - der - stands him but his wom - an. (John Shaft!)

Em

G

Fmaj7 N.C.

Fmaj7 N.C. Em7 Fmaj7

SOME ENCHANTED EVENING

from SOUTH PACIFIC

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Moderato

Chord diagrams: C/E, E+, F, F/E, Dm7, G7

mf *cresc.* *ten.* *ten.* *rit.*

The piano introduction is in 4/4 time, marked Moderato. It begins with a melody in the right hand and a bass line in the left hand. The melody starts on a half note C4, followed by quarter notes D4, E4, F4, G4, A4, B4, and C5. The bass line starts on a half note C3, followed by quarter notes D3, E3, F3, G3, A3, B3, and C4. The piece is marked *mf* (mezzo-forte) and *cresc.* (crescendo). The final measure features a tenor line (ten.) and a ritardando (rit.) marking.

slowly, with expression

Chord diagrams: C, G7

p a tempo








Some en - chant - ed eve - ning — You may see a stran - ger, —

The vocal melody is in 4/4 time, marked *slowly, with expression*. It begins with a half note C4, followed by quarter notes D4, E4, F4, G4, A4, B4, and C5. The piano accompaniment is in 4/4 time, marked *p a tempo*. It begins with a half note C3, followed by quarter notes D3, E3, F3, G3, A3, B3, and C4. The piano part features a melody in the right hand and a bass line in the left hand. The piece is marked *p* (piano) and *a tempo*.







Chord diagrams: C, E+

You may see a stran - ger — A - cross a

The vocal melody is in 4/4 time, marked *slowly, with expression*. It begins with a half note C4, followed by quarter notes D4, E4, F4, G4, A4, B4, and C5. The piano accompaniment is in 4/4 time, marked *p a tempo*. It begins with a half note C3, followed by quarter notes D3, E3, F3, G3, A3, B3, and C4. The piano part features a melody in the right hand and a bass line in the left hand. The piece is marked *p* (piano) and *a tempo*.














crowd - ed room And some - how you know, You know e - ven


then That some - where you'll see her a - gain and a -

mf

gain. Some en - chant - ed eve - ning

p



Some - one may be laugh - ing,

C E+ Fmaj7 F6

You may hear her laugh - ing A - cross a crowd - ed room

C6/E Dm7 G7 Dm E7 Am C7/G

And night af - ter night, As strange as it seems,

F C/E Dm7 G7 C

The sound of her laugh - ter will sing in your dreams.

G7sus G7 Cmaj9 C Dm7 G7 C6 C

Who can ex - plain it? Who can tell you why?

pp *tenderly and legato*

G7sus G7 Cmaj9 C Am7 D7 G Cm6

Fools give you reasons, Wise men never try.

cresc. molto

Edim7 Dm7/G Cdim7/G C

Some en - chant - ed eve - ning

mp

Dm7 G7 C

When you find your true love, When you feel her call you

E+ Fmaj7 F6 C6/E

A - cross a crowd - ed room, Then fly to her

mf

Dm7 G7 Dm7 E7 Am C7/G F C/E

side And make her your own, Or all through your

f *molto espr.*

Dm Dm7/G G7 C

life you may dream all a - lone.

rit. *a tempo dim.*

G7sus G7 Cmaj9 C Dm7 G7 C6 C G7sus G7 Cmaj9 C

Once you have found her, Nev - er let her go. Once you have found her,

pp *legatissimo*

Dm7/G C

Nev - er let her go!

rit. *mf*

Ped.

SOME DAY MY PRINCE WILL COME

from Walt Disney's SNOW WHITE AND THE SEVEN DWARFS

Words by LARRY MOREY
Music by FRANK CHURCHILL

Rather fast






mf







Some - day day my prince will come, Some -
Some - day I'll find my love, Some -





day one I'll find call my love, and how thrill - ing that
to call my own, and I'll know her the







mo - ment will be, _____ When the prince of my dreams comes to
mo - ment we meet, _____ For my heart will start skip - ping a

Gm7 C7 F A+ Bbdim

me. _____ He'll whis per "I love
beat. _____ Some - day we'll say and

D7 Gm Bb+/F# C7

you" And steal a kiss long or two. Though he's
do things we've been ing to. Though she's }

F A7 A+ Bb+ Bdim F Adim

far a - way I'll find my love some - day, some - day when my

Gm7 C7 1 F Ab7 Gm7 C7 2 F

dreams come true. _____ true. _____

8vb

SOMEWHERE IN TIME

from SOMEWHERE IN TIME

By JOHN BARRY
and B.A. ROBERTSON

Moderately slow

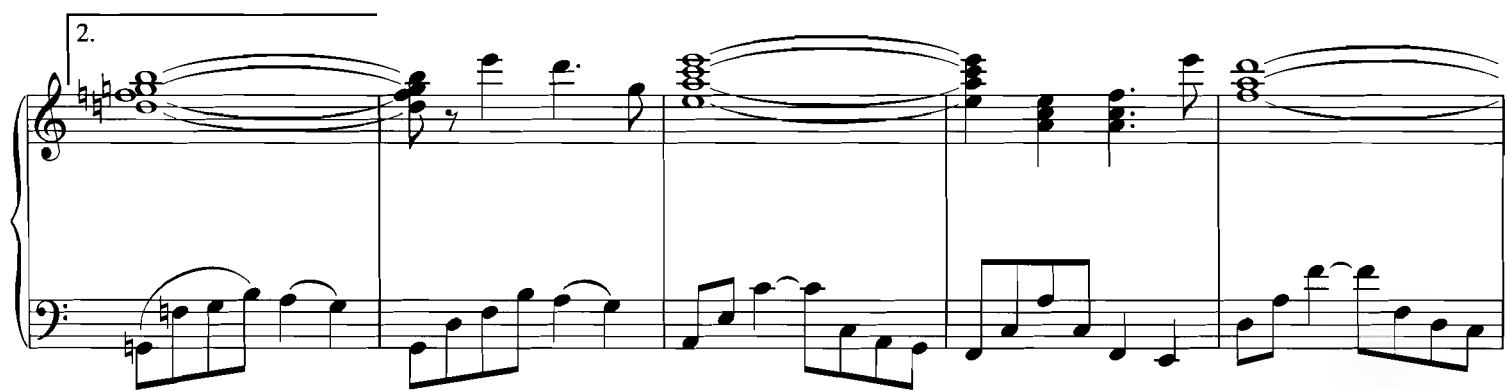
The first system of musical notation is in 4/4 time. The treble clef staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains a triplet of eighth notes (F#, A, C) marked with a '3' and a 'mf' dynamic. The bass clef staff begins with a bass clef and a 4/4 time signature. It contains a triplet of eighth notes (F#, A, C) marked with a '3'. The system concludes with a double bar line.

The second system of musical notation continues the piece. The treble clef staff features a triplet of eighth notes (F#, A, C) marked with a '3'. The bass clef staff continues the triplet of eighth notes (F#, A, C) marked with a '3'. The system concludes with a double bar line.

The third system of musical notation continues the piece. The treble clef staff features a triplet of eighth notes (F#, A, C) marked with a '3'. The bass clef staff continues the triplet of eighth notes (F#, A, C) marked with a '3'. The system concludes with a double bar line.

The fourth system of musical notation continues the piece. The treble clef staff features a triplet of eighth notes (F#, A, C) marked with a '3'. The bass clef staff continues the triplet of eighth notes (F#, A, C) marked with a '3'. The system concludes with a double bar line.

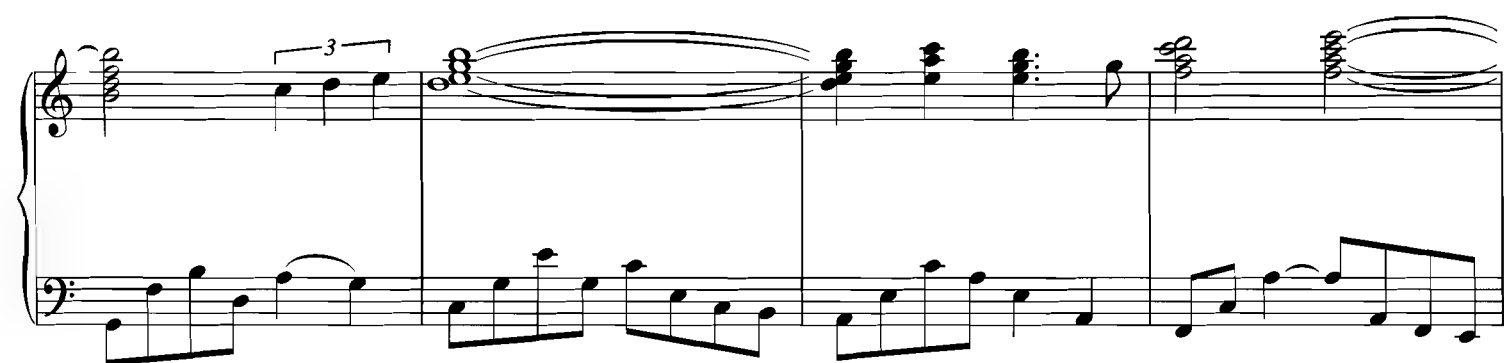
2.



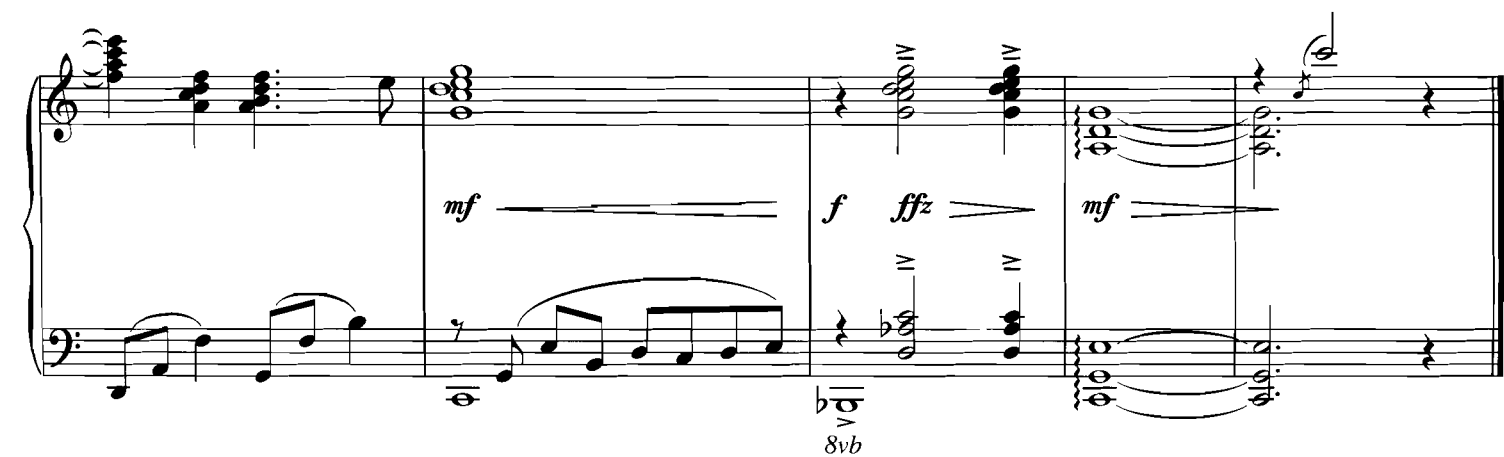
First system of a musical score. The treble clef staff begins with a second ending bracket labeled '2.'. It contains several measures with long, horizontal, multi-measure rests. The bass clef staff features a continuous eighth-note accompaniment.



Second system of the musical score. The treble clef staff includes a triplet of eighth notes marked with a '3' and a slur. The bass clef staff continues with the eighth-note accompaniment.



Third system of the musical score. The treble clef staff features a triplet of eighth notes marked with a '3' and a slur, followed by a long horizontal multi-measure rest. The bass clef staff continues with the eighth-note accompaniment.



Fourth system of the musical score. The treble clef staff contains a triplet of eighth notes marked with a '3' and a slur, followed by a long horizontal multi-measure rest. The bass clef staff includes a triplet of eighth notes marked with a '3' and a slur. Dynamic markings are present: *mf* (mezzo-forte) in the first measure, *f* (forte) in the second, *ffz* (fortissimo, crescendo) in the third, and *mf* (mezzo-forte) in the fourth. A final measure in the bass clef staff is marked with a double bar line and the text '8vb' below it.

SOMEWHERE, MY LOVE

Lara's Theme from DOCTOR ZHIVAGO

Lyric by PAUL FRANCIS WEBSTER

Music by MAURICE JARRE

Moderately, with expression

Some - where, my love, there will be songs to sing,

al - though the snow cov - ers the hope of spring.

Some - where a hill blos - soms in green and gold,

Copyright © 1965, 1966 (Renewed 1993, 1994) Webster Music Co. and EMI Robbins Catalog Inc.
International Copyright Secured All Rights Reserved

Am7 D7 Am7 D7 G

and there are dreams, all that your heart can hold.

3

C G

Some - day we'll meet a - gain, my love.

3

Bb F Bb D7

Some - day when - ev - er the spring breaks through.

3

G Gdim D7

You'll come to me out of the long a - go,

3

Am7 D7 Am7 D7 G

warm as the wind, soft as the kiss of snow.

3 3

Gdim D7

{ Till then, my sweet, } think of me now and then.
(Lar - a, my own)

3 3

Am7 D7 1 Am7 D7 G

God - speed, my love, 'til you are mine a - gain.

3 3

2 Am7 D7 D7b9 G

'til you are mine a - gain.

3 3 7

SOMEWHERE OUT THERE

from AN AMERICAN TAIL

Words and Music by JAMES HORNER,
BARRY MANN and CYNTHIA WEIL

Moderately, with expression

mp








With pedal

mf






Some - where out there, be - neath the pale moon -

light, some - one's think - in' of me and








Copyright © 1986 USI A MUSIC PUBLISHING and USI B MUSIC PUBLISHING
All Rights Controlled and Administered by UNIVERSAL MUSIC CORP. and SONGS OF UNIVERSAL, INC.
All Rights Reserved Used by Permission






lov - ing me to - night. Some - where out —





— there, — some - one's say - ing a prayer — that





we'll find one an - oth - er — in that big some - where — out —

there. And e - ven though I know how ver - y far a - part — we are — it

helps to think we might be wish - in' on the same bright star. And












when the night wind starts to sing a lone - some lull - a - by it






helps to think we're sleep - ing un - der - neath the same big sky.

Some - where out there if love can see us

To Coda 

F Dm7 G/F Em7 Am7 F
 through, then we'll be to - geth - er some - where out there, out

G C D/C C D/C C/Bb Bbmaj7
 where dreams come true.

Am/Bb D/E A C#m7
 where dreams come true.

A/D D/E A A/C# D D+ D6 A/C#
 where dreams come true.

Bm7 Dmaj7 C#m F#m7 Bm7 C#m D/E

A

D.S. al Coda

And

CODA

C C/E F

love can see us through,
(love can — see us

Dm G/F Em7 Am F G

then through) we'll be to - geth - er some - where out there, out where dreams come

C Cmaj7/E C/F G7sus C(add9)

true.

rit.

THE SOUND OF MUSIC

from THE SOUND OF MUSIC

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Molto moderato (tenderly)

F

My day in the hills has come to an

p *legato*

C7 **F**

end, I know. A star has come out to tell me it's

Gb **C7** **F**

time to go. But deep in the dark green shadows are

sempre legato

C7 F Fm6

voic - es that urge me to stay. So I pause and I wait and I

E♭ C7 F Gm C7

lis - ten for one more sound, For one more love-ly thing that the hills might

rit.

Refrain (*moderately, with warm expression*)

F F(add9) E/F

say. The hills are a - live with the sound of mu - sic, _____

più rit. *p a tempo*

F6 B♭/D

— With songs they have sung for a thou - sand years. _____

C7 F(add9) E/F

The hills fill my heart with the sound of mu - sic.

F/A Bb/D C6 C7 F

My heart wants to sing ev - 'ry song it hears.

Bb Bbdim7 F/A F/C Bb Bbdim7

My heart wants to beat like the wings of the birds that rise from the lake to the

F/A F/C Bb Bbdim7 F/A F/C G7/D Db7b5 8fr

trees. My heart wants to sigh like a chime that flies from a church on a

C F/A Bb Bbdim7 F/A F/C

breeze, To laugh like a brook when it trips and falls o - ver

Bb Bbdim7 F/A F/C Dm Dm6 Am

stones in its way, To sing through the night like a

Dm G7 C C7 F(add9)

lark who is learn - ing to pray. I go to the hills

E/F

when my heart is lone - ly. I

F6/9 Bb/D

know I will hear what I've heard be - fore.

mf *più espressivo*

Bbm/Db F/C Am/C

My heart will be blessed with the sound of

mf *più espressivo*

Bb Gm7 Am/C C7

mu - sic And I'll sing once

dim.

1 F Fdim Gm7/F C7 2 F

more. The more.

p *mp*

STAND BY ME

featured in the Motion Picture **STAND BY ME**

Words and Music by JERRY LEIBER,
MIKE STOLLER and BEN E. KING

Moderately, with a beat

First system of piano accompaniment. Treble and bass staves. Chords: F, Dm, C, Dm. Dynamics: *mp*.

Second system of piano accompaniment. Treble and bass staves. Chords: Bb, C, F. Lyrics: "When the"

Third system of piano accompaniment. Treble and bass staves. Chords: F, Dm, C. Lyrics: "night sky has come that we look up - on and the land is should tum - ble and"

Fourth system of piano accompaniment. Treble and bass staves. Chords: Dm, Bb, C. Lyrics: "dark fall and the moon is the on - ly light we and the moun - tains should crumble in - to the"

F



see,
sea,

oh I won't
I won't cry,

be a - fraid
I won't cry

Dm



C



Dm



no I won't
no I won't

be a - fraid
shed a tear

just as

Bb



C



F



long as you stand, stand by me.

So dar - ling, dar - ling,

F



Dm



C



Dm



stand by me,

stand by me, oh

B \flat C F

stand, _____ stand by _____ me, stand by _____ me.

1 2 F

If the Dar - ling, stand _____ by me, -

Dm C Dm B \flat

_____ stand by me, oh stand, _____

C F Repeat and Fade

stand by _____ me, stand by _____ me. When - ev - er I'm in trou - ble won't you

SPEAK SOFTLY, LOVE

(Love Theme)

from the Paramount Picture THE GODFATHER

Words by LARRY KUSIK

Music by NINO ROTA

Slowly

Cm



Fm6/C



Cm



Fm6/C



Cm



Fm6/C



mp

Cm



Fm6/C



Cm



Fm/C



Cm



Speak soft - ly, love, and hold me warm a - gainst your heart. I feel your

Cm/E \flat



Fm



words, the ten - der, trem - bling mo - ments start. We're in a world _____ our ver - y

Cm



Cm/G



G7sus



G7



Cm



own, shar - ing a love that on - ly few have ev - er known. Wine - col - ored

B \flat 7/D B \flat 7 E \flat D \flat /F Fm6/A \flat

days warmed by the sun, deep vel - vet nights when we are

G N.C. Cm Fm/C Cm

one. Speak soft - ly, love, so no one hears us but the sky. The vows of

Fm/C Cm Fm6/C Cm Fm/C Fm

love we make will live un - til we die. My life is yours and all be -

Cm Cm/G G7sus G7 1 Cm 2 Cm

cause you came in - to my world with love so soft - ly, love. Speak soft - ly, love.

rit.

STAR TREK® THE MOTION PICTURE

Theme from the Paramount Picture STAR TREK: THE MOTION PICTURE

Music by JERRY GOLDSMITH

Moderately fast March tempo

The musical score is written for piano and consists of four systems of music. The first system is in 6/8 time, marked with a forte (f) dynamic. The second system is in 7/8 time, featuring a key signature change to two flats (B-flat and E-flat) and includes first and second endings. The third system begins with a repeat sign and a 4-measure rest in the treble clef, followed by a forte (f) dynamic. The fourth system is in 3/4 time. The score includes various musical notations such as chords, arpeggios, and melodic lines in both hands.

First system of musical notation. The treble clef staff features a series of chords and a melodic line with a slur. The bass clef staff contains a sequence of chords, with a final measure showing a whole note chord.

Second system of musical notation. The treble clef staff includes a melodic line with a slur and a measure marked "To Coda" with a Coda symbol. The bass clef staff contains a sequence of chords.

Third system of musical notation. The treble clef staff features a melodic line with a slur and a measure marked "2". The bass clef staff contains a sequence of chords. A dynamic marking "mf" is present in the middle of the system.

Fourth system of musical notation. The treble clef staff features a series of chords. The bass clef staff contains a sequence of chords.

Fifth system of musical notation. The treble clef staff features a melodic line with a slur and a measure marked "2". The bass clef staff contains a sequence of chords.

First system of musical notation. Treble and bass staves. Treble staff contains a sequence of chords and eighth notes with fingerings 4, 2, and 4. Bass staff contains a sequence of chords and eighth notes with a fingering of 2.

Second system of musical notation. Treble and bass staves. Treble staff contains a sequence of chords and eighth notes with a fingering of 2. Bass staff contains a sequence of chords and eighth notes. The system concludes with the instruction "D.S. al Coda".

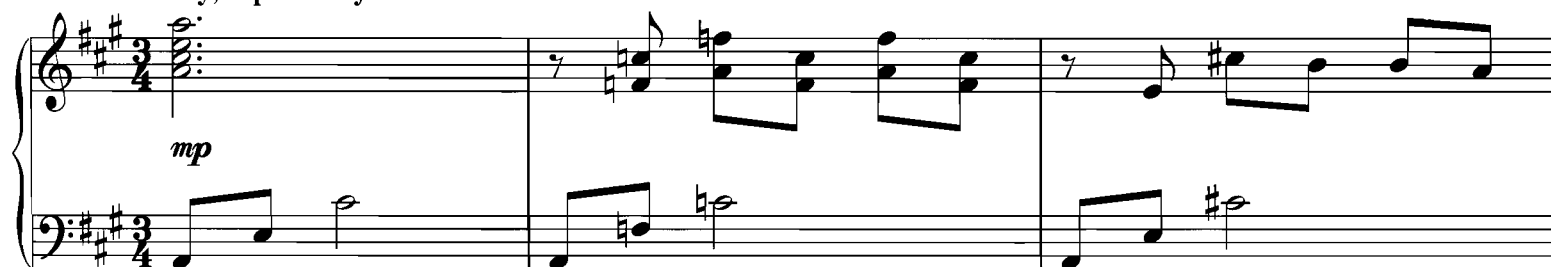
CODA

Third system of musical notation, marked CODA. Treble and bass staves. Treble staff contains a sequence of chords and eighth notes. Bass staff contains a sequence of chords and eighth notes. The system concludes with a double bar line.

Fourth system of musical notation. Treble and bass staves. Treble staff contains a sequence of chords and eighth notes. Bass staff contains a sequence of chords and eighth notes. The system concludes with a double bar line.

Fifth system of musical notation. Treble and bass staves. Treble staff contains a sequence of chords and eighth notes with fingerings 2, 2, 2, and 2. Bass staff contains a sequence of chords and eighth notes. The system concludes with a double bar line and the instruction "(e. = e)".

Slowly, expansively



First system of musical notation. The key signature is two sharps (F# and C#), and the time signature is 3/4. The music is marked *mp* (mezzo-piano). The right hand begins with a whole note chord (F#4, C#5, G#4) and then moves to a descending eighth-note scale: F#4, E5, D#5, C#5, B5, A5, G5, F#5. The left hand plays a simple bass line: F#2 (quarter), A2 (quarter), C#3 (half).


With pedal



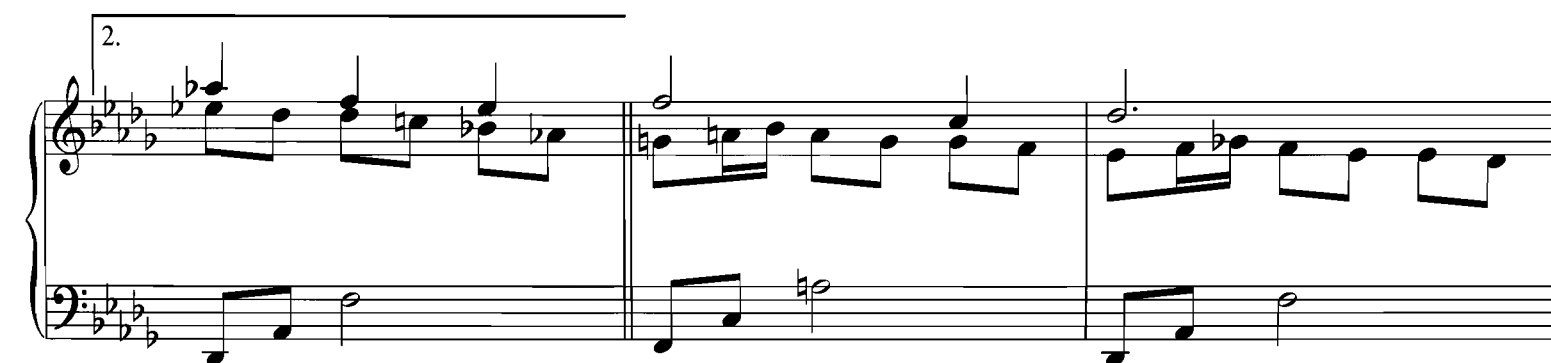
Second system of musical notation. The right hand continues the descending eighth-note scale from the previous system. The left hand continues its bass line. The system concludes with a double bar line. The key signature changes to two flats (Bb and Eb), and the time signature remains 3/4. The music is marked *mf* (mezzo-forte). The right hand begins with a whole note chord (Bb4, Eb5, Gb4) and then moves to a descending eighth-note scale: Bb4, Ab4, Gb4, Fb4, Eb4, Db4, Cb4, Bb4. The left hand continues its bass line.



Third system of musical notation. The right hand continues the descending eighth-note scale. The left hand continues its bass line. The system concludes with a double bar line. The key signature changes to three flats (Bb, Eb, and Ab), and the time signature remains 3/4. The music is marked *mf* (mezzo-forte). The right hand begins with a whole note chord (Bb4, Eb5, Gb4) and then moves to a descending eighth-note scale: Bb4, Ab4, Gb4, Fb4, Eb4, Db4, Cb4, Bb4. The left hand continues its bass line.



Fourth system of musical notation. The right hand continues the descending eighth-note scale. The left hand continues its bass line. The system concludes with a double bar line. The key signature changes to three flats (Bb, Eb, and Ab), and the time signature remains 3/4. The music is marked *mf* (mezzo-forte). The right hand begins with a whole note chord (Bb4, Eb5, Gb4) and then moves to a descending eighth-note scale: Bb4, Ab4, Gb4, Fb4, Eb4, Db4, Cb4, Bb4. The left hand continues its bass line.



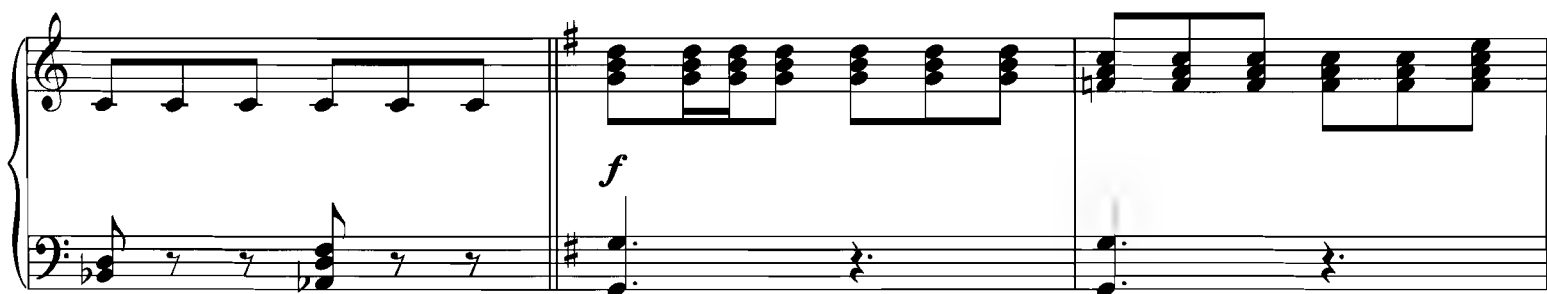
Fifth system of musical notation. The right hand continues the descending eighth-note scale. The left hand continues its bass line. The system concludes with a double bar line. The key signature changes to three flats (Bb, Eb, and Ab), and the time signature remains 3/4. The music is marked *mf* (mezzo-forte). The right hand begins with a whole note chord (Bb4, Eb5, Gb4) and then moves to a descending eighth-note scale: Bb4, Ab4, Gb4, Fb4, Eb4, Db4, Cb4, Bb4. The left hand continues its bass line.



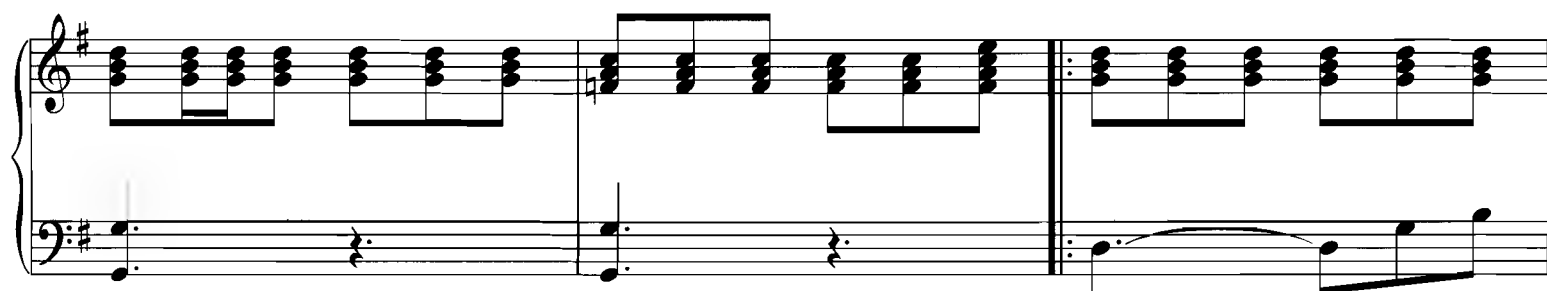
Tempo I



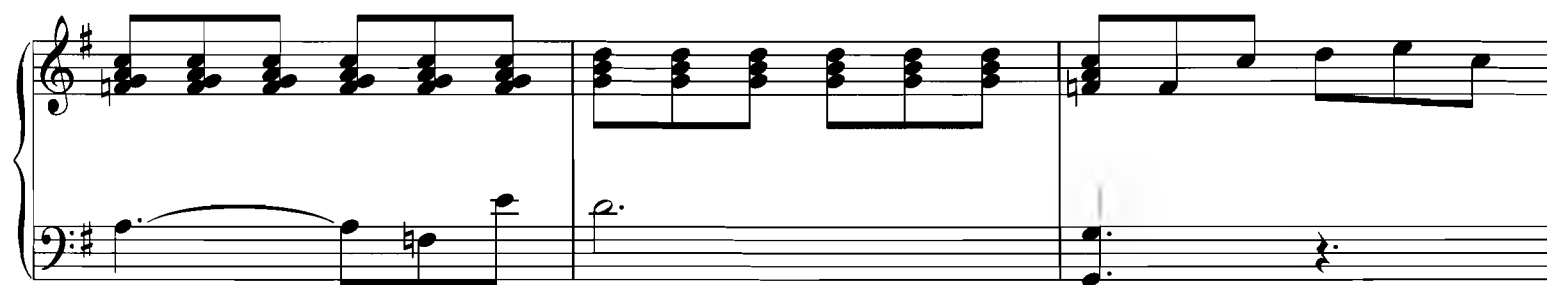
First system of musical notation. The treble clef staff begins with a melody in G major, featuring eighth and quarter notes. The bass clef staff provides a harmonic accompaniment with chords and single notes. A bracket spans the first two measures of the bass staff. The system concludes with a measure in 6/8 time, marked *mf* (mezzo-forte).



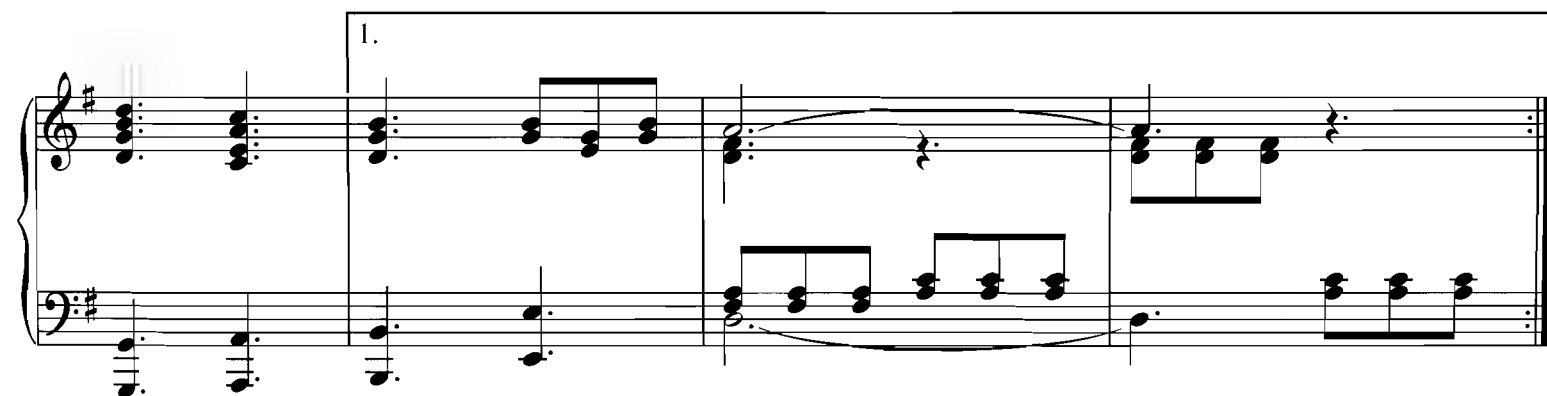
Second system of musical notation. The treble clef staff continues the melody. The bass clef staff features a series of chords, with a dynamic marking of *f* (forte) appearing in the second measure. The system ends with a measure containing a whole note chord.



Third system of musical notation. The treble clef staff continues with a series of chords. The bass clef staff has a melodic line in the final measure, marked with a slur and a fermata.



Fourth system of musical notation. The treble clef staff continues with a series of chords. The bass clef staff has a melodic line in the first measure, marked with a slur and a fermata, and a dynamic marking of *p* (piano) in the second measure.



Fifth system of musical notation, marked with a first ending bracket (1.). The treble clef staff features a melodic line with a slur and a fermata. The bass clef staff has a melodic line in the final measure, marked with a slur and a fermata.

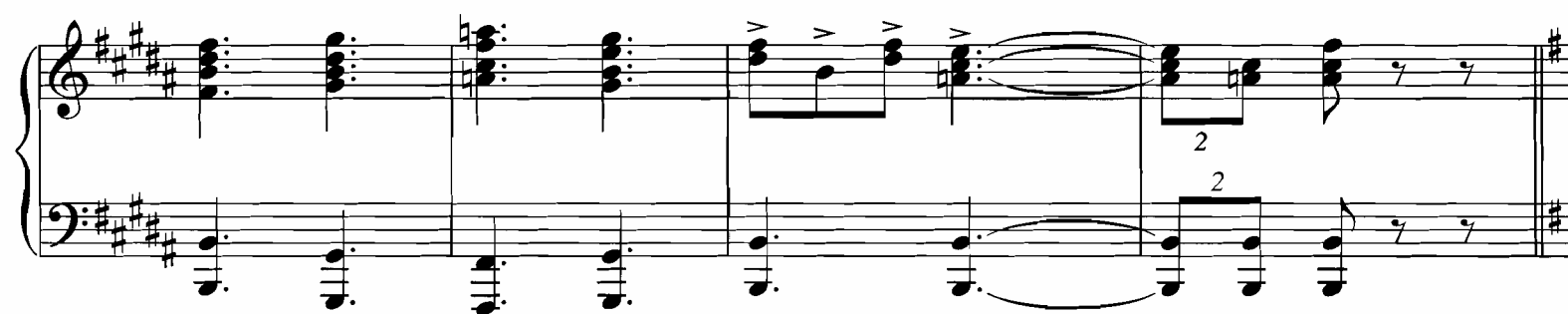
2.



First system of a musical score in G major (one sharp). The treble clef staff begins with a second ending bracket labeled '2.' and contains eighth-note chords and a descending eighth-note pair. The bass clef staff provides a simple harmonic accompaniment with quarter notes. The system concludes with a double bar line and a key signature change to D major (two sharps).



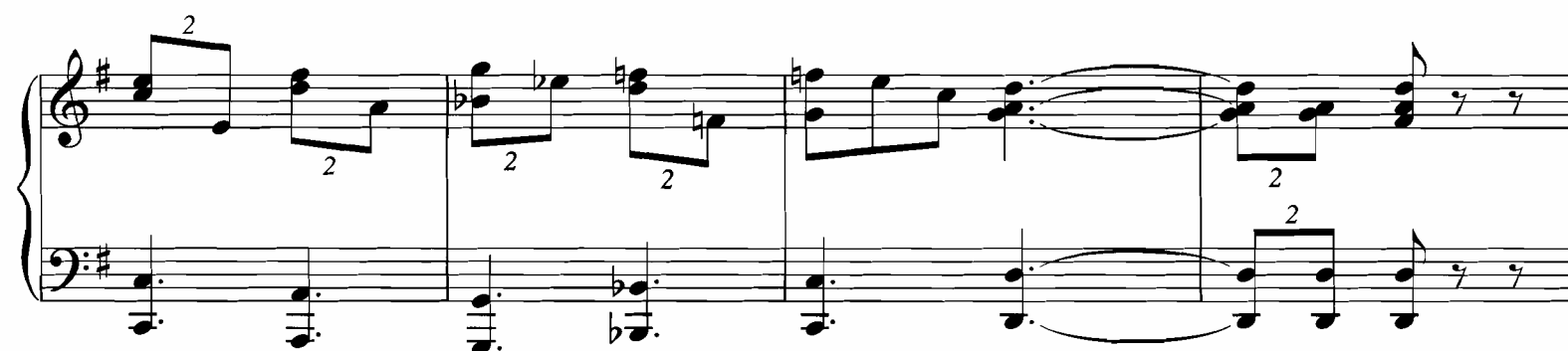
Second system of the musical score, continuing in D major. The treble clef staff features a whole-note chord followed by a half-note chord and a quarter-note chord. The bass clef staff continues with a steady eighth-note accompaniment.



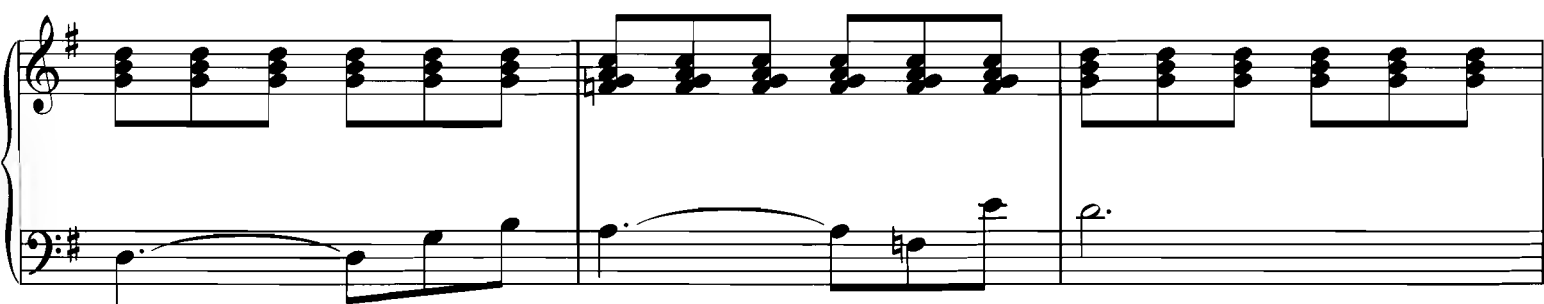
Third system of the musical score. The treble clef staff includes eighth-note chords, a half-note chord, and a quarter-note chord. The bass clef staff features a half-note chord, a half-note chord, and a quarter-note chord. The system ends with a double bar line and a key signature change to A major (three sharps).



Fourth system of the musical score, continuing in A major. The treble clef staff contains a half-note chord, a half-note chord, and a quarter-note chord. The bass clef staff continues with a steady eighth-note accompaniment.



Fifth system of the musical score. The treble clef staff features a half-note chord, a half-note chord, and a quarter-note chord. The bass clef staff includes a half-note chord, a half-note chord, and a quarter-note chord. The system concludes with a double bar line and a key signature change to E major (four sharps).



STAYIN' ALIVE

from the Motion Picture SATURDAY NIGHT FEVER

Words and Music by ROBIN GIBB,
MAURICE GIBB and BARRY GIBB

Medium Rock beat

Fm7

Well, you can tell...

Fm7

Eb

Fm

by the way I use my walk, I'm a woman's man: no time to talk.
get low and I get high, and if I can't get either, I really try. Got the

Fm7

Eb

Fm

Mu-sic loud and wom-en warm, I've been kicked a-round since I was born. And now it's
wings of heav-en on my shoes. I'm a danc-in' man and I just can't lose. You know it's

Bb7



all right. — It's O K. — And you may look the oth - er way. — }
all right. — It's O K. — I'll live to see an - oth - er day. — }

We can try — to un - der - stand — the New York Times' — ef - fect — on man. —

Fm7



Wheth - er you're a broth - er or wheth - er you're a moth - er, you're stay - in' a - live, — stay-in' a - live. —

Feel the cit - y break-in' and ev - 'ry - bod - y shak-in' and we're stay-in' a - live, — stay-in' a - live. —

Ah, ha, ha, ha. stay-in' a - live, stay-in' a - live. Ah, ha, ha ha,

stay-in' a - live.

Well now, I _

Life go - in' no - where. _

Some-bod - y help me. _____ Some-bod - y help me, yeah. _____

Fm7

Life go - in' no - where. _____ Some-bod - y help me, yeah. _____

Bb7

Stay - in' a - live. _____ Well, you can tell. _____

Fm7

D.S. al Coda
(Verse 1)

CODA

Fm7

Bb7



Life go - in' no - where. _____ Some - bod - y help me. _____

Fm7



Some - bod - y help me, yeah. _____

Bb7



Fm7



Life go - in' no - where. _____ Some - bod - y help me, yeah. _____ I'm stay - in' a - live. ...

Repeat and Fade

STRANGERS IN THE NIGHT

adapted from A MAN COULD GET KILLED

Words by CHARLES SINGLETON
and EDDIE SNYDER

Music by BERT KAEMPFERT

Moderately slow

The musical score is written for piano and voice. It begins with a piano introduction in F major, 4/4 time, marked 'Moderately slow'. The piano part features a melody in the right hand and a bass line in the left hand. The voice part enters with the lyrics 'Stran-gers in the night ex-chang-ing glanc-es, won-d'ring in the night'. The piano accompaniment continues with chords and a steady bass line. The lyrics continue: '— what were the chanc-es we'd be shar-ing love be-fore the night was through. Some-thing in your eyes was so in-vit-ing,'. The score includes guitar chord diagrams for F, Gm7, Gm7/C C7, F/A, Abdim7, and Gm.

F
 Gm7
 Gm7/C C7
 F/A
 Abdim7
 Gm

Stran-gers in the night ex-chang-ing glanc-es, won-d'ring in the night
 — what were the chanc-es we'd be shar-ing love be-fore the night was
 through. Some-thing in your eyes was so in-vit-ing,

Gm7



C9



some-thing in your smile _____ was so ex - cit - ing, some-thing in my heart _____

F



_____ told me I must have you. _____

Am7b5



D7b9



Stran-gers in the night, _____ two lone - ly peo - ple, we were stran-gers in the night _____

Gm



Bbm



_____ up to the mo-ment when we said our first hel - lo lit - tle did we know

F Dm7 Gm7 C7 F

love was just a glance a - way, a warm em-brac-ing dance a - way. And ev - er since that night_____

we've been to - geth - er, lov - ers at first sight_____ in love for - ev - er.

C7 Gm7/C C7 1 F Bdim7

It turned out so right_____ for stran - gers in the night.

Gm7/C C7 2 F Eb9 Gb7#9 F6

night_____

rit.

STORMY WEATHER

(Keeps Rainin' All The Time)

from STORMY WEATHER

Lyric by TED KOEHLER
Music by HAROLD ARLEN

Slow lament

Chord diagrams: G, G#dim7, Am7, D9 (4fr), G, G#dim7, Am7, D7, G, G#dim7, Am7, D9 (4fr), G, Am7, Am7/D, G, Am7, D7#5(b9) (4fr), G, Am7, D9 (4fr), G, G#dim7, Am7, D9 (4fr), G.

mf

Don't know why _____ there's no sun up in the sky, storm-y weath-er, _____

since my {man} and I _____ ain't to - geth-er, _____ keeps rain-in' all _____ the time. _____

Life is bare, _____ gloom and mis-'ry ev-'ry-where, storm-y weath-er, _____

Am7 Am7/D G Am7 D7#5(b9) G

just can't get my poor — self to - geth - er, — I'm wea-ry all — the time, — the

C G G#dim7 Am7 D7#5(b9) G Am7 G/B C

time, — so wea-ry all — the time. — When {he/she} went a - way — the blues walked

G C G

in and met me. If {he/she} stays a - way — old rock - in' chair will get me.

C G C G Bb7b5

All I do is pray — the Lord a - bove will let me walk in the sun once

A7 D7b9 D7 $\frac{S}{\text{G}}$ G#dim7 Am7 D9 4fr

more. Can't go on, _____ ev-'ry-thing I had is gone, storm-y

G Am7 Am7/D G

weath-er, _____ since my {man gal} and I _____ ain't to-gether, _____

Am7 D7#5(b9) 4fr G Am7 D7#5(b9) 4fr

keeps rain-in' all _____ the time, _____ keeps rain-in' all _____ the

1 Segue to Interlude 2 Fine

G Am7 Gmaj7 C G

time. _____ time. _____

L.H. rall.

Interlude

Cm6

Am7b5

Cm9

G9

I walk a-round, heav-y heart-ed and sad. ___ Night comes a-round and I'm

G13

2fr

A9

still feel-in' bad. ___ Rain - pour-in' down, blind-in' ev-'ry hope I had. This

D

Em7

Fdim7

D7/F#

Gmaj9/F#

G6(add2)

pit-ter-in' pat-ter-in' beat-in' an' splat-ter-in' drives ___ me mad. Love, love,

A13/F#

A9

Am7/D

D13sus

D.S. al Fine

love, love, ___ this mis-er-y is just too much for me. ___ Can't go

TAKE MY BREATH AWAY

(Love Theme)

from the Paramount Picture TOP GUN

Words and Music by GIORGIO MORODER
and TOM WHITLOCK

Moderately slow

Chord diagrams: $A\flat$ (4fr), Cm/G (3fr)

mf

Fm

Cm/G

$A\flat$

Chord diagrams: Fm , Cm/G (3fr), $A\flat$ (4fr)

Watch-ing ev - 'ry mo - tion in —
Watch-ing, I keep wait - ing, still —
Watch-ing ev - 'ry mo - tion in —

Cm/G

Fm

Chord diagrams: Cm/G (3fr), Fm

— my fool - ish lov - er's game; —
— an - tic - i - pat - ing love, —
— this fool - ish lov - er's game; —

Cm/G

$A\flat$

Chord diagrams: Cm/G (3fr), $A\flat$ (4fr)

on this end - less o - cean, fi -
nev - er hes - i - tat - ing to —
haunt - ed by the no - tion some -

Cm/G



Fm



- n'lly lov - ers know no shame.
 - be - come the fa - ted ones.
 - where there's a love in flames.

Cm/G



Bbm



Turn - ing and re - turn - ing to
 Turn - ing and re - turn - ing to
 Turn - ing and re - turn - ing to

Db/Ab



Eb



— some se - cret place in - side;
 — some se - cret place to hide;
 — some se - cret place in - side;

Ab



Cm/G



watch - ing in slow mo - tion as you turn a - round and
 watch - ing in slow mo - tion as you turn my way and
 watch - ing in slow mo - tion as you turn to me and

Db Eb Ab

say, say, say, } "Take my breath a - way."

Cm/G 1 Db Eb

To Coda ☉ "Take my breath a -"

Ab Cm/G Db

way."

2 Eb Fm Cm/G Ab



Through the hour - glass I saw ____ you. In time, ____ you slipped a - way. ____



____ When the mir - ror crashed, I called ____ you and turned ____



____ to hear ____ you say, ____ "If on - ly for to -



day ____ I ____ am un - a - fraid. ____

Ab 4fr Cm/G 3fr

Take my breath a - way."

Fm 1 Cm/G 3fr 2 Cm/G 3fr D.S. al Coda

"Take my breath a -

CODA Db Eb 3fr Ab 4fr

My love, — take my breath a - way.

Cm/G 3fr Db Eb 3fr Repeat and Fade

My love, — take my breath a -

TEARS IN HEAVEN

featured in the Motion Picture RUSH

Words and Music by ERIC CLAPTON
and WILL JENNINGS

Moderately relaxed tempo

Chord diagrams: A, E/G#, F#m, A/E, D/F#, E7sus, E7, A, E/G#, F#m, F#m/E, D/F#, A/E, E, A, E/G#, F#m, F#m/E

mf

3

Would you know my name _____
 Would you hold my hand _____
 Would you know my name _____

if I saw you in heav - en?
 if I saw you in heav - en?
 if I saw you in heav - en?

Would it be the same _____
 Would you help me stand _____
 Would you be the same _____

D/F# **A/E** **E**

if I saw you in heav - en?
 if I saw you in heav - en?
 if I saw you in heav - en?

F#m **C#/E#** **Em6**








(1., 3.) I must be strong____ and car - ry on____
 (2.) I'll find my way____ through night and day__

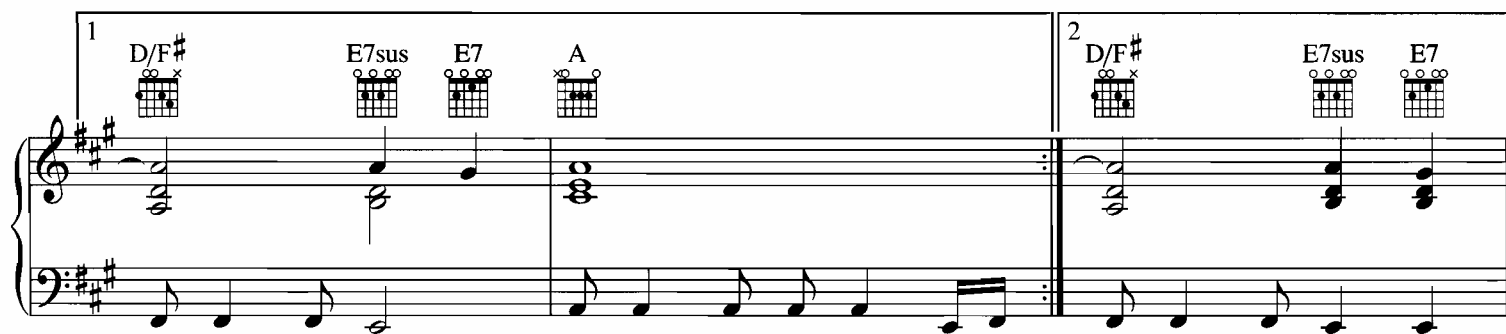
F# **Bm**




'cause I know____ I don't be - long____
 'cause I know____ I just can't stay____

E7sus **To Coda** **A** **E/G#** **F#m** **A/E**

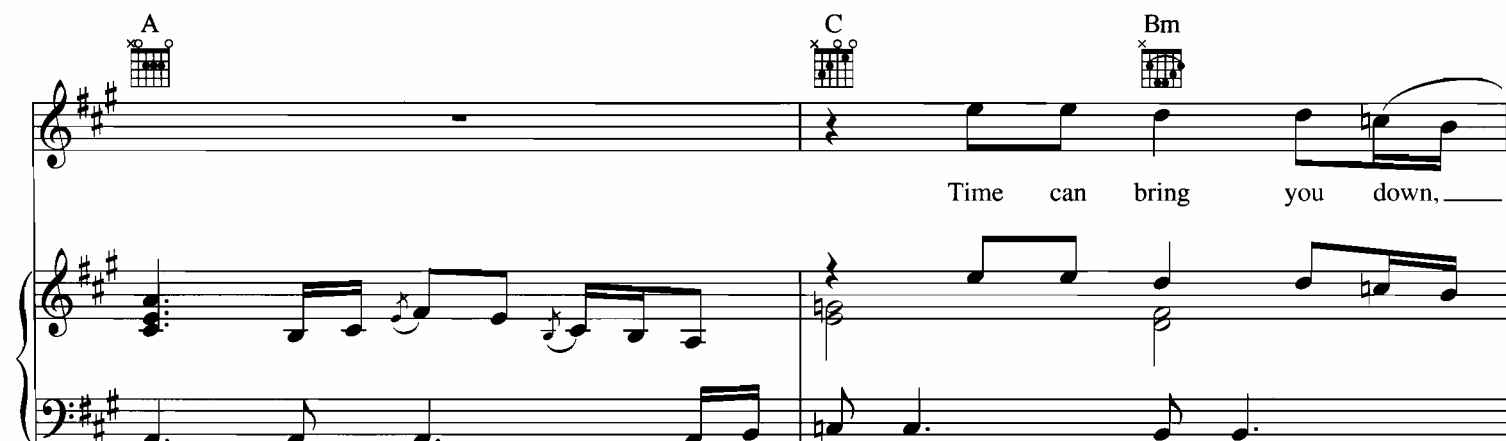
here in heav - en.
 here in heav - en.








1     2   




  







Time can bring you down, —



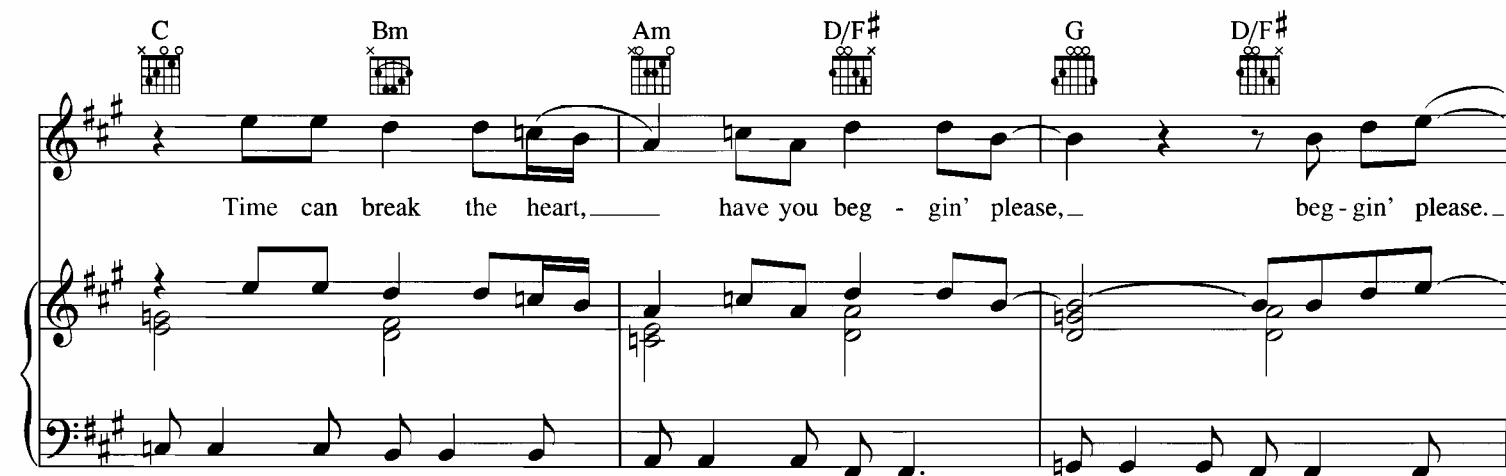
      

— time can bend your knees. —



Time can break the heart, — have you beg - gin' please, — beg - gin' please. —



E A E/G# F#m F#m/E

D/F# A/E E A E/G# F#m

F#m/E D/F# A/E E

F#m C#/E# Em6

Be- yond the door — there's peace, I'm sure, —

F# Bm E7sus

and I know there'll be no more tears in heav -

A E/G# F#m A/E D/F# E7sus E7

en.

A

D.S. al Coda

CODA

A E/G# F#m

en.

A/E D/F# E7sus E7 A

rall.

THANKS FOR THE MEMORY

from the Paramount Picture THE BIG BROADCAST OF 1938

Words and Music by LEO ROBIN
and RALPH RAINGER

Moderately

mf

Thanks for the mem - o - ry of
Thanks for the mem - o - ry of

a tempo

can - dle - light and wine, — cas - tles on the Rhine, — the
sen - ti - men - tal verse, — noth - ing in my purse, — and

Par - the - non and mo - ments on the Hud - son Riv - er Line. — How
chuck - les when the preach - er said, "For bet - ter or for worse." — How

Bb6



Bbm6/Db



C7



C13



love - ly it was!
love - ly it was!

Thanks for the
Thanks for the

F6



F#dim7



mem - o - ry
mem - o - ry

of rain - y af - ter - noons,____
of lin - ge - rie with lace,____

C7/G



F/A



D#dim7



C7/E



swing - y Har - lem tunes,____
Pils - ner by the case,____

and mo - tor trips and burn - ing lips and
and how I jumped the day you trumped my

F#dim7



Gm7



A dim7



Bb6



burn - ing toast and prunes.____
one and on - ly ace.____

How love - ly it
How love - ly it

Bbm6/D**b**

C7



Eb7



Ab



Eb9



was! was! Man - y's the time that we feast - ed and
We said good - bye with a high - ball; then



Adim7



man - y's the time that we fast - ed. Oh, well, it was swell while it
I got as "high" as a stee - ple. But we were in - tel - li - gent



last - ed; we did have fun and no harm done. And
peo - ple; no tears, no fuss, hur - ray for us. So

a tempo



thanks for the mem - o - ry of sun - burns at the shore, -
thanks for the mem - o - ry and strict - ly en - tre - nous, -

C7/G F/A D#dim7 C7/E

nights in Sing - a - pore. — You might have been a head - ache but you
dar - ling, how are you? — And how are all the lit - tle dreams that

1 F#dim7 Gm7 Adim7 Bb6 C7 F C7#5 C7

nev - er were a bore, — so thank you so much.

2 F#dim7 Gm7 G#dim7 F/A

nev - er did come true? — Awf - 'ly glad I met you, chee - ri -

Db7/Ab Gm7 C7 Db F6

o and too - dle - oo — and thank you so much!

THAT'S AMORÉ

(That's Love)
from the Paramount Picture THE CADDY

Words by JACK BROOKS
Music by HARRY WARREN

Moderately

Bbm

Ebm/Bb

In Na - po - li, _____ where love is king, _____ when boy meets





f

Bbm6 **Gb** **F7** **Bb**

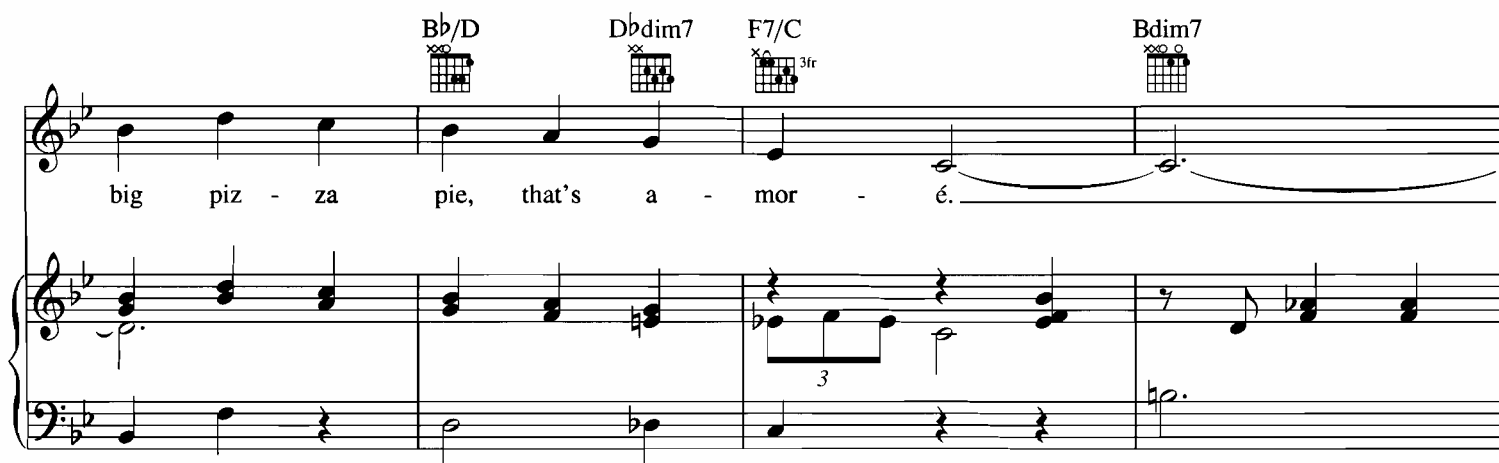
girl, _____ here's what they sing: _____

Bb

When the moon hits your eye like a

big piz - za pie, that's a - mor - é.








When the world seems to shine like you've had too much



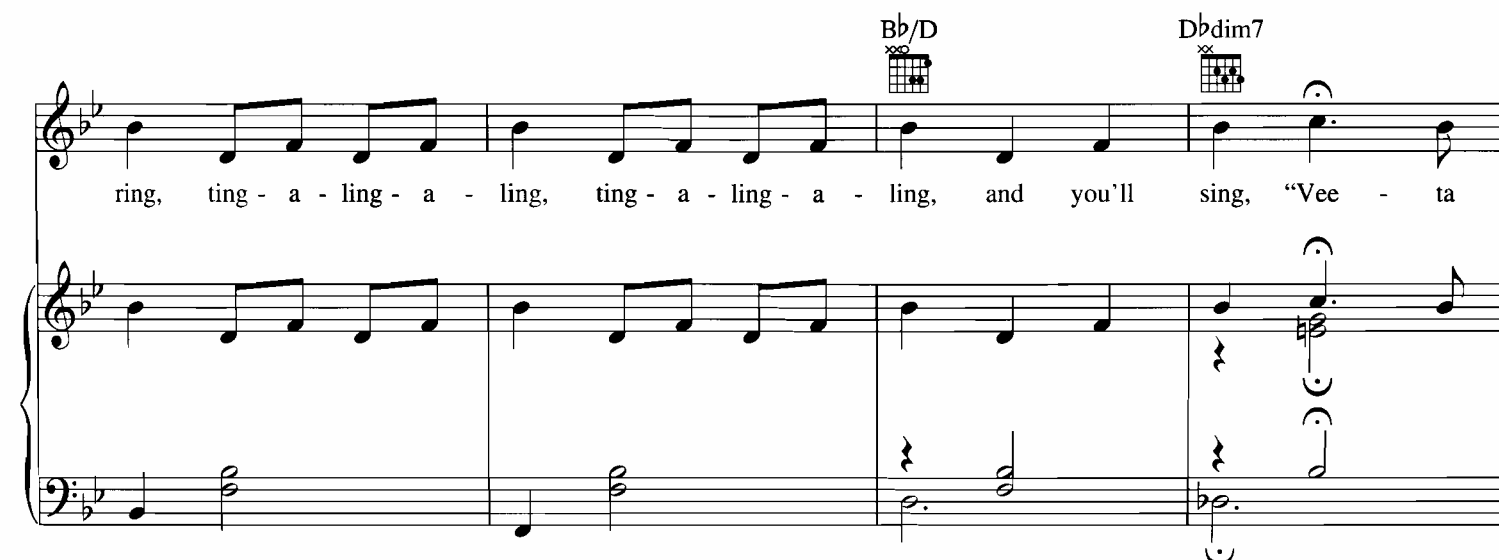






wine, that's a - mor - é. Bells will



ring, ting - a - ling - a - ling, ting - a - ling - a - ling, and you'll sing, "Vee - ta




bel - la." _____ Hearts will



a tempo

play, tip - py - tip - py - tay, tip - py - tip - py - tay like a gay tar - an -


 (optional)

tel - la. _____ (Luck - y fel - la.) When the

3 3

stars make you drool just like pas - ta fa - zool, that's a -

F7/C **Bdim7** **Cm7** **F7**

mor - é. When you

3

dance down the street with a cloud at your feet, you're in

D7/A **A \flat 7 \flat 5** **G7**

love. When you

Cm **E \flat m6**

walk in a dream but you know you're not dream - ing, Sig -

Bb **Dbbdim7**

nor - é, - - - - - scuz - za

F7/C **Dbbdim7** **F7/C** **Dbbdim7** **F7/C** **F7**

me, but you see, back in old Na - po - li, that's a -

1 **Bb** **Ebb6/Bb** **Bbbmaj7** **Cm7** **F7**

mor - é. - - - - - When the

2 **Bb** **Ebbm6/Bb** **Bb**

mor - é. - - - - -

A TIME FOR US

(Love Theme)

from the Paramount Picture ROMEO AND JULIET

Words by LARRY KUSIK and EDDIE SNYDER
Music by NINO ROTA

Slowly and expressively

Gm Cm6 Dm7 Gm

A time for





us some - day there'll be when chains are torn by cour - age

born of a love that's free. A time when dreams so long de -





mf

Dm/F Eb Bb/D





Cm Gm Dm/F

nied _____ can flour - ish _____ as we un - veil the

love we now must hide. _____ A time _____ for us _____ at

last _____ to see _____ a life _____ worth - while _____ for





you _____ and me. And with our love through tears and

E \flat **B \flat /D** **Cm**

thorns we will en - dure as we pass sure - ly through ev - 'ry

Gm **Dm/F** **E \flat**

storm. A time for us some - day there'll be _____ a

Cm **Dm** **Gm**

new world, _____ a world of shin - ing

Dm **1 Gm** **2 Gm**

hope for you and me. A time for me.

rall. *p*

(I've Had)
THE TIME OF MY LIFE
 from DIRTY DANCING

Words and Music by FRANKE PREVITE,
 JOHN DeNICOLA and DONALD MARKOWITZ

Moderately

Male: Now I've had the time of my life. — No, I

mf

E C#m D

nev - er felt — like this be - fore. Yes, I swear it's the truth, — and I

E C#m D

owe it all to you. —
 Female: 'Cause I've had the time of my life, — and I

E C#m D



owe it all to you.



Male: I've been wait-ing for so long; — now I've



fi - n'ly found some-one — to stand by me.

Female: We saw the



writ - ing on the wall — as we felt this mag - i - cal — fan - ta -

E



sy. _____ *Both: Now with*

D/E



pas - sion in our eyes _____ there's no way we could dis - guise _____ it se - cret -

E



ly. _____ So we

D/E



take each oth - er's hand _____ 'cause we seem to un - der - stand _____ the ur - gen -

E  A 




cy. Male: Just re - mem - ber, Female: you're the



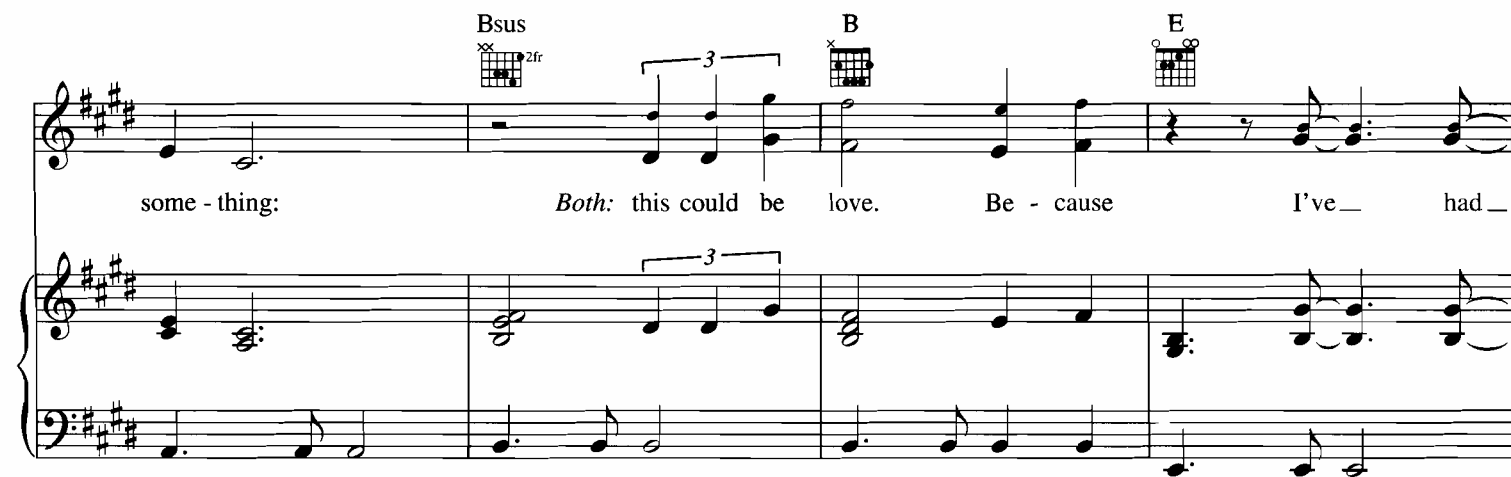
G  A 



one thing Male: I can't get e - nough of. Female: So I'll tell you



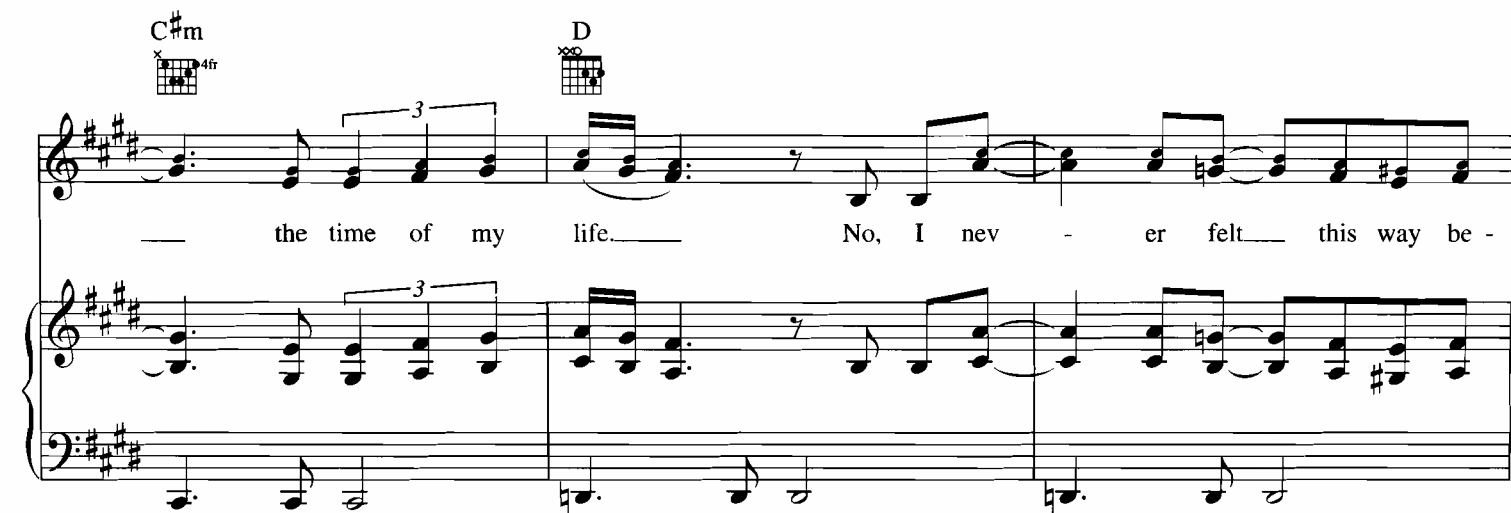
Bsus  B  E 

some - thing: Both: this could be love. Be - cause I've had



C#m  D 

the time of my life. No, I nev - er felt this way be -





fore. Yes, I swear it's the truth, _____ and I owe it all to you. _____



Male: Hey, ba - by.



Female: With my bod - y and soul, _____ I want you



more than you'll ev - er know. _ *Male:* So we'll

D/E

E

just let it go;— don't be a - fraid to lose con - trol.—

Female: Yes, I know what's on— your mind when you say stay with me to—

night.— *Male:* Stay— with me. Just re - mem - ber, you're the

one thing— *Female:* I— can't get e - nough of.

Male: So I'll tell you

some - thing:— *Both:* this could be love. Be - cause I've had —

I've

Chords: Bsus (2fr), B, E

had the time of my life. — No, I nev - er felt — this way be -
the time of my life. — And I've searched through ev - 'ry o - pen

Chords: C#m (4fr), D

fore. Yes, I swear it's the truth, — and I
door till I've found the truth, — and I

Chords: E, C#m (4fr), D

1 F#m A/B 2 A/B E
owe it all to you. 'Cause owe it all to you.

D/E


System 1: Treble clef, key signature of three sharps (F#, C#, G#). The first staff has a whole rest. The second staff has a whole note chord (F#, C#, G#) with a fermata. The third staff has a whole note chord (F#, C#, G#) with a fermata. The fourth staff has a whole note chord (F#, C#, G#) with a fermata.

F#7sus
A/B
E
C#m


System 2: Treble clef, key signature of three sharps (F#, C#, G#). The first staff has a whole note chord (F#7sus) with a fermata. The second staff has a whole note chord (A/B) with a fermata. The third staff has a whole note chord (E) with a fermata. The fourth staff has a whole note chord (C#m) with a fermata.

D


System 3: Treble clef, key signature of three sharps (F#, C#, G#). The first staff has a whole note chord (D) with a fermata. The second staff has a whole note chord (D) with a fermata. The third staff has a whole note chord (D) with a fermata. The fourth staff has a whole note chord (D) with a fermata.

E
C#m


System 4: Treble clef, key signature of three sharps (F#, C#, G#). The first staff has a whole note chord (E) with a fermata. The second staff has a whole note chord (C#m) with a fermata. The third staff has a whole note chord (C#m) with a fermata. The fourth staff has a whole note chord (C#m) with a fermata.



First system of musical notation, featuring a piano accompaniment and a vocal line. The piano part includes a treble and bass staff. The vocal line is in the treble clef. The key signature is three sharps (F#, C#, G#).

N.C.

Second system of musical notation. The vocal line has a rest followed by the lyrics "Male: Now". The piano accompaniment continues with a treble and bass staff.



Third system of musical notation. The vocal line includes the lyrics "I've had the time of my life. No, I". The piano accompaniment includes a treble and bass staff. The key signature is three sharps (F#, C#, G#).





Fourth system of musical notation. The vocal line includes the lyrics "nev - er felt this way be - fore. Yes, I swear it's the". The piano accompaniment includes a treble and bass staff. The key signature is three sharps (F#, C#, G#).








truth, and I owe it all to you. I've I've



cresc. *mf*




had the time of my life. No, I nev - er felt this way be -
 had the time of my life. And I've searched through ev - 'ry o - pen

fore. Yes, I swear it's the truth, and I
 door till I've found the truth, and I

Repeat and Fade



owe it all to you. 'Cause
 owe it all to you. 'Cause

Optional Ending




owe it all to you.

UNCHAINED MELODY

from the Motion Picture GHOST

Lyric by HY ZARET
Music by ALEX NORTH

Moderately slow

Chords: C, Am, F, G

Lyrics:

Whoa, _____ my _____ love, _____ my

dar - lin', _____ I've hun - gered for _____ your _

_____ touch a long, lone - ly

time. _____ And

time goes _____ by _____ so

slow - ly _____ and time can do so _

_____ much. Are _____ you _____ still

The musical score is written for guitar and piano. It consists of four systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). Chord diagrams are placed above the vocal line for the following chords: G, C, Am, and F. The lyrics are written below the vocal line. The first system has the lyrics 'time.' and 'And'. The second system has 'time', 'goes', 'by', and 'so'. The third system has 'slow - ly', 'and time', 'can do', and 'so _'. The fourth system has 'much.', 'Are', 'you', and 'still'.

G

mine? I

C

G

need — your love.

Am

Em

I need your love. God

F

G

speed your love to me.

C C7
 Lone - ly — riv - ers flow to the sea, to the sea,
 F G F Eb
 to the — o - pen arms — of the sea, — yeah. —
 F G F Eb
 Lone - ly — riv - ers sigh, "Wait for me, — wait for me.

Detailed description: This is a musical score for guitar and piano. It consists of six systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). Chord diagrams are provided above the vocal line for each system. The lyrics are written below the vocal line. The first system has a C and C7 chord. The second system has F, G, F, and Eb chords. The third system has F, G, and C chords. The fourth system has F, G, F, and Eb chords. The fifth system has F, G, F, and Eb chords. The sixth system has F, G, F, and Eb chords. The lyrics are: 'Lone - ly — riv - ers flow to the sea, to the sea, to the — o - pen arms — of the sea, — yeah. — Lone - ly — riv - ers sigh, "Wait for me, — wait for me.'

F G C

I'll be com - in' home. Wait for me!"

Woah, my love, my

dar - lin', I've hun - gered, hun - gered for your

touch a long, lone - ly

Am

The musical score is written for voice and piano. It consists of four systems of music. Each system has a vocal line with lyrics and a piano accompaniment. Chord diagrams for F, G, C, and Am are provided above the vocal line. The lyrics are: 'I'll be com - in' home. Wait for me!'", 'Woah, my love, my', 'dar - lin', I've hun - gered, hun - gered for your', and 'touch a long, lone - ly'.

G

time. And

C Am

time goes by so

F G

slow - ly and time can do so

C Am

much. Are you still

3 3

mine? I need your

love, I, I need your love. God

speed your love to me.

Am F G C

cresc. *f*

Am F Fm6 C

cresc. *molto rit.* *ff*

UNINVITED

from the Motion Picture CITY OF ANGELS

Words and Music by
ALANIS MORISSETTE

Slowly

N.C.

D

Like an - y - one would.

pp




Gm

3fr

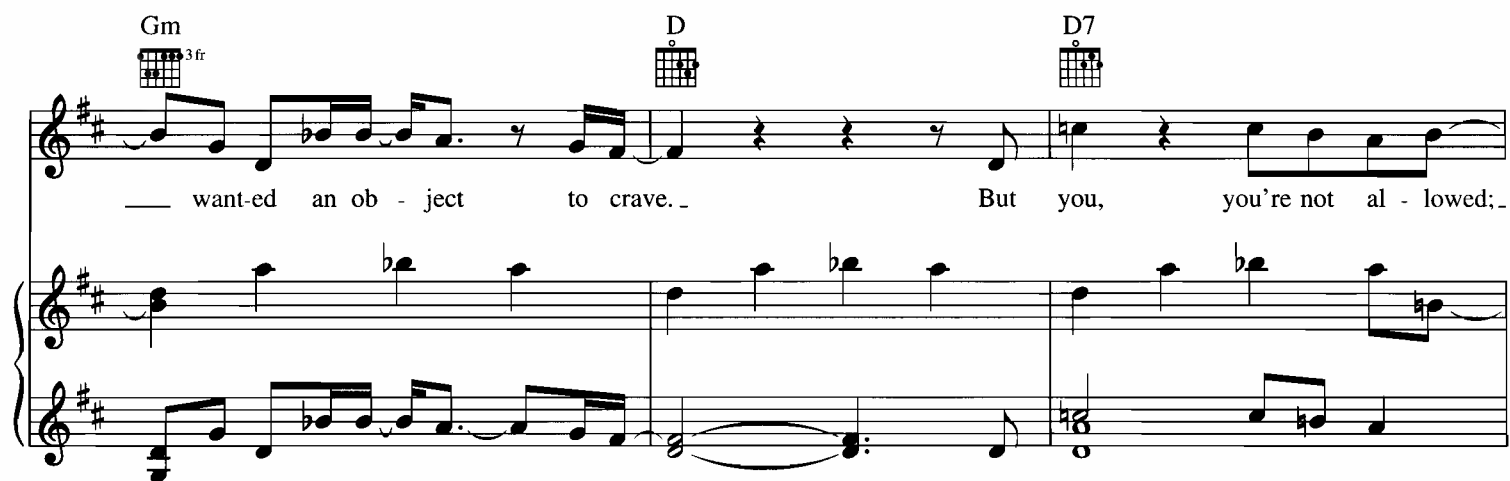
D



— be, I — am flat - tered — by your fas - ci - na - tion with — me.

Like an - y hot - blood - ed wo - man, I — have simp - ly —

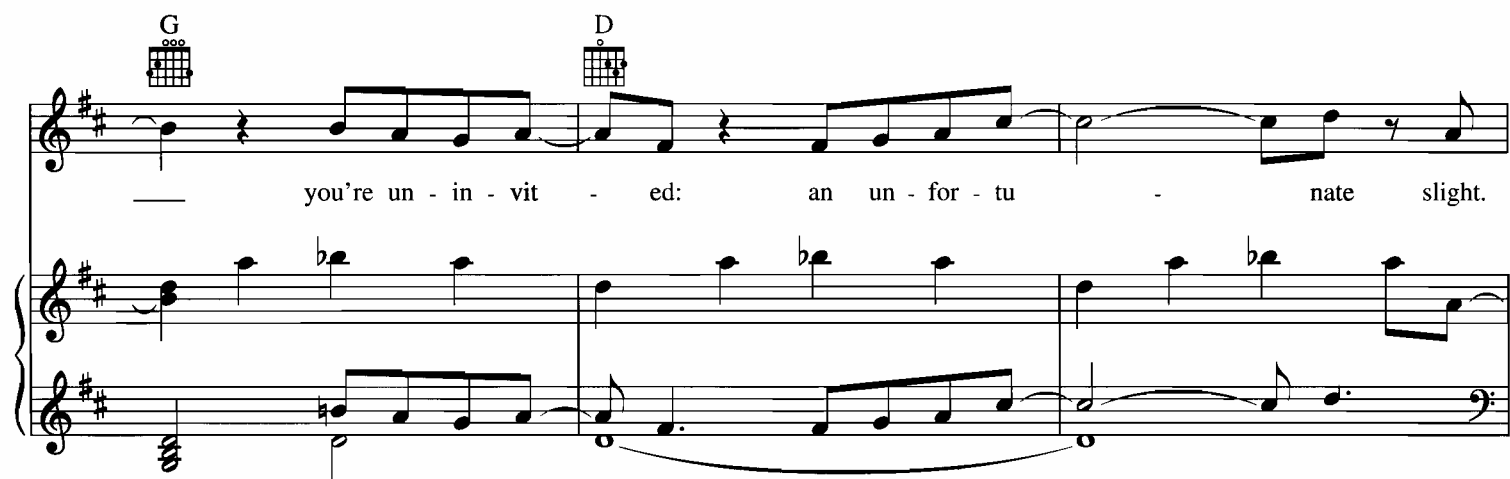
Gm  3fr  D7 


— want-ed an ob - ject to crave. _ But you, you're not al - lowed; _



G  D 

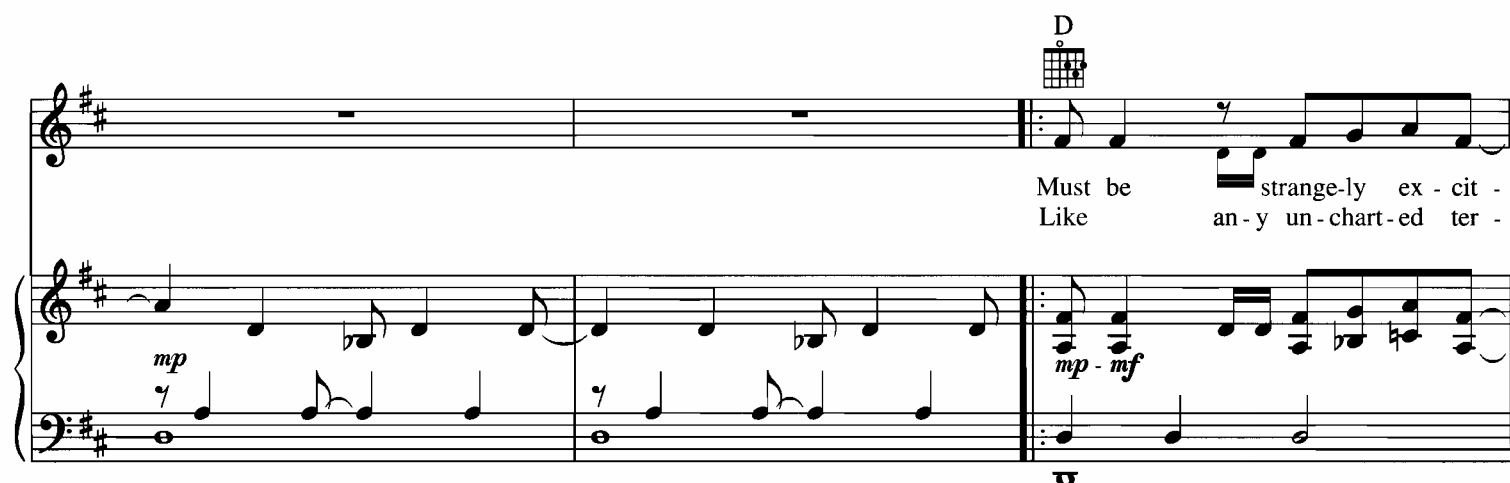
— you're un - in - vit - ed: an un - for - tu - nate slight.





D 

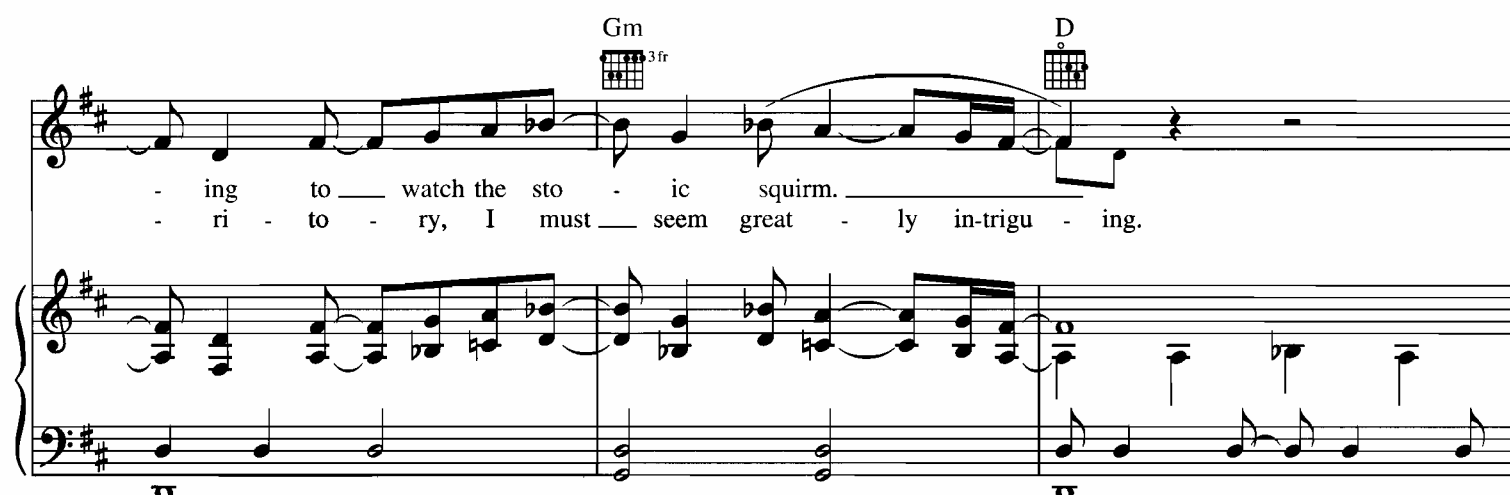
Must be Like strange-ly ex - cit - an - y un - chart - ed ter -

mp *mp - mf*



Gm  3fr 

- ing to — watch the sto - ic squirm. —
- ri - to - ry, I must — seem great - ly in-trigu - ing.



Must be some - what heart - en - ing to watch shep - herd
You speak of my love like you have ex - per -

meet shep - herd. But
- ienced love like mine be - fore. But

you this is you're not al - lowed; you're un - in - vit -
you're un - in - vit -

- ed: an un - for - tu nate slight.
- ed: an un - for - tu nate slight.

1

First system, measures 1-2. The music is in D major (two sharps). The right hand has a whole rest in both measures. The left hand starts with a forte (*f*) dynamic. In measure 1, the left hand plays a half note D4, a half note E4, and a half note F#4. In measure 2, it plays a half note G#4, a half note A4, and a half note B4. The bass line consists of eighth notes: D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C136, D136, E136, F#136, G136, A136, B136, C137, D137, E137, F#137, G137, A137, B137, C138, D138, E138, F#138, G138, A138, B138, C139, D139, E139, F#139, G139, A139, B139, C140, D140, E140, F#140, G140, A140, B140, C141, D141, E141, F#141, G141, A141, B141, C142, D142, E142, F#142, G142, A142, B142, C143, D143, E143, F#143, G143, A143, B143, C144, D144, E144, F#144, G144, A144, B144, C145, D145, E145, F#145, G145, A145, B145, C146, D146, E146, F#146, G146, A146, B146, C147, D147, E147, F#147, G147, A147, B147, C148, D148, E148, F#148, G148, A148, B148, C149, D149, E149, F#149, G149, A149, B149, C150, D150, E150, F#150, G150, A150, B150, C151, D151, E151, F#151, G151, A151, B151, C152, D152, E152, F#152, G152, A152, B152, C153, D153, E153, F#153, G153, A153, B153, C154, D154, E154, F#154, G154, A154, B154, C155, D155, E155, F#155, G155, A155, B155, C156, D156, E156, F#156, G156, A156, B156, C157, D157, E157, F#157, G157, A157, B157, C158, D158, E158, F#158, G158, A158, B158, C159, D159, E159, F#159, G159, A159, B159, C160, D160, E160, F#160, G160, A160, B160, C161, D161, E161, F#161, G161, A161, B161, C162, D162, E162, F#162, G162, A162, B162, C163, D163, E163, F#163, G163, A163, B163, C164, D164, E164, F#164, G164, A164, B164, C165, D165, E165, F#165, G165, A165, B165, C166, D166, E166, F#166, G166, A166, B166, C167, D167, E167, F#167, G167, A167, B167, C168, D168, E168, F#168, G168, A168, B168, C169, D169, E169, F#169, G169, A169, B169, C170, D170, E170, F#170, G170, A170, B170, C171, D171, E171, F#171, G171, A171, B171, C172, D172, E172, F#172, G172, A172, B172, C173, D173, E173, F#173, G173, A173, B173, C174, D174, E174, F#174, G174, A174, B174, C175, D175, E175, F#175, G175, A175, B175, C176, D176, E176, F#176, G176, A176, B176, C177, D177, E177, F#177, G177, A177, B177, C178, D178, E178, F#178, G178, A178, B178, C179, D179, E179, F#179, G179, A179, B179, C180, D180, E180, F#180, G180, A180, B180, C181, D181, E181, F#181, G181, A181, B181, C182, D182, E182, F#182, G182, A182, B182, C183, D183, E183, F#183, G183, A183, B183, C184, D184, E184, F#184, G184, A184, B184, C185, D185, E185, F#185, G185, A185, B185, C186, D186, E186, F#186, G186, A186, B186, C187, D187, E187, F#187, G187, A187, B187, C188, D188, E188, F#188, G188, A188, B188, C189, D189, E189, F#189, G189, A189, B189, C190, D190, E190, F#190, G190, A190, B190, C191, D191, E191, F#191, G191, A191, B191, C192, D192, E192, F#192, G192, A192, B192, C193, D193, E193, F#193, G193, A193, B193, C194, D194, E194, F#194, G194, A194, B194, C195, D195, E195, F#195, G195, A195, B195, C196, D196, E196, F#196, G196, A196, B196, C197, D197, E197, F#197, G197, A197, B197, C198, D198, E198, F#198, G198, A198, B198, C199, D199, E199, F#199, G199, A199, B199, C200, D200, E200, F#200, G200, A200, B200, C201, D201, E201, F#201, G201, A201, B201, C202, D202, E202, F#202, G202, A202, B202, C203, D203, E203, F#203, G203, A203, B203, C204, D204, E204, F#204, G204, A204, B204, C205, D205, E205, F#205, G205, A205, B205, C206, D206, E206, F#206, G206, A206, B206, C207, D207, E207, F#207, G207, A207, B207, C208, D208, E208, F#208, G208, A208, B208, C209, D209, E209, F#209, G209, A209, B209, C210, D210, E210, F#210, G210, A210, B210, C211, D211, E211, F#211, G211, A211, B211, C212, D212, E212, F#212, G212, A212, B212, C213, D213, E213, F#213, G213, A213, B213, C214, D214, E214, F#214, G214, A214, B214, C215, D215, E215, F#215, G215, A215, B215, C216, D216, E216, F#216, G216, A216, B216, C217, D217, E217, F#217, G217, A217, B217, C218, D218, E218, F#218, G218, A218, B218, C219, D219, E219, F#219, G219, A219, B219, C220, D220, E220, F#220, G220, A220, B220, C221, D221, E221, F#221, G221, A221, B221, C222, D222, E222, F#222, G222, A222, B222, C223, D223, E223, F#223, G223, A223, B223, C224, D224, E224, F#224, G224, A224, B224, C225, D225, E225, F#225, G225, A225, B225, C226, D226, E226, F#226, G226, A226, B226, C227, D227, E227, F#227, G227, A227, B227, C228, D228, E228, F#228, G228, A228, B228, C229, D229, E229, F#229, G229, A229, B229, C230, D230, E230, F#230, G230, A230, B230, C231, D231, E231, F#231, G231, A231, B231, C232, D232, E232, F#232, G232, A232, B232, C233, D233, E233, F#233, G233, A233, B233, C234, D234, E234, F#234, G234, A234, B234, C235, D235, E235, F#235, G235, A235, B235, C236, D236, E236, F#236, G236, A236, B236, C237, D237, E237, F#237, G237, A237, B237, C238, D238, E238, F#238, G238, A238, B238, C239, D239, E239, F#239, G239, A239, B239, C240, D240, E240, F#240, G240, A240, B240, C241, D241, E241, F#241, G241, A241, B241, C242, D242, E242, F#242, G242, A242, B242, C243, D243, E243, F#243, G243, A243, B243, C244, D244, E244, F#244, G244, A244, B244, C245, D245, E245, F#245, G245, A245, B245, C246, D246, E246, F#246, G246, A246, B246, C247, D247, E247, F#247, G247, A247, B247, C248, D248, E248, F#248, G248, A248, B248, C249, D249, E249, F#249, G249, A249, B249, C250, D250, E250, F#250, G250, A250, B250, C251, D251, E251, F#251, G251, A251, B251, C252, D252, E252, F#252, G252, A252, B252, C253, D253, E253, F#253, G253, A253, B253, C254, D254, E254, F#254, G254, A254, B254, C255, D255, E255, F#255, G255, A255, B255, C256, D256, E256, F#256, G256, A256, B256, C257, D257, E257, F#257, G257, A257, B257, C258, D258, E258, F#258, G258, A258, B258, C259, D259, E259, F#259, G259, A259, B259, C260, D260, E260, F#260, G260, A260, B260, C261, D261, E261, F#261, G261, A261, B261, C262, D262, E262, F#262, G262, A262, B262, C263, D263, E263, F#263, G263, A263, B263, C264, D264, E264, F#264, G264, A264, B264, C265, D265, E265, F#265, G265, A265, B265, C266, D266, E266, F#266, G266, A266, B266, C267, D267, E267, F#267, G267, A267, B267, C268, D268, E268, F#268, G268, A268, B268, C269, D269, E269, F#269, G269, A269, B269, C270, D270, E270, F#270, G270, A270, B270, C271, D271, E271, F#271, G271, A271, B271, C272, D272, E272, F#272, G272, A272, B272, C273, D273, E273, F#273, G273, A273, B273, C274, D274, E274, F#274, G274, A274, B274, C275, D275, E275, F#275, G275, A275, B275, C276, D276, E276, F#276, G276, A276, B276, C277, D277, E277, F#277, G277, A277, B277, C278, D278, E278, F#278, G278, A278, B278, C279, D279, E279, F#279, G279, A279, B279, C280, D280, E280, F#280, G280, A280, B280, C281, D281, E281, F#281, G281, A281, B281, C282, D282, E282, F#282, G282, A282, B282, C283, D283, E283, F#283, G283, A283, B283, C284, D284, E284, F#284, G284, A284, B284, C285, D285, E285, F#285, G285, A285, B285, C286, D286, E286, F#286, G286, A286, B286, C287, D287, E287, F#287, G287, A287, B287, C288, D288, E288, F#288, G288, A288, B288, C289, D289, E289, F#289, G289, A289, B289, C290, D290, E290, F#290, G290, A290, B290, C291, D291, E291, F#291, G291, A291, B291, C292, D292, E292, F#292, G292, A292, B292, C293, D293, E293, F#293, G293, A293, B293, C294, D294, E294, F#294, G294, A294, B294, C295, D295, E295, F#295, G295, A295, B295, C296, D296, E296, F#296, G296, A296, B296, C297, D297, E297, F#297, G297, A297, B297, C298, D298, E298, F#298, G298, A298, B298, C299, D299, E299, F#299, G299, A299, B299, C300, D300, E300, F#300, G300, A300, B300, C301, D301, E301, F#301, G301, A301, B301, C302, D302, E302, F#302, G302, A302, B302, C303, D303, E303, F#303, G303, A303, B303, C304, D304, E304, F#304, G304, A304, B304, C305, D305, E305, F#305, G305, A305, B305, C306, D306, E306, F#306, G306, A306, B306, C307, D307, E307, F#307, G307, A307, B307, C308, D308, E308, F#308, G308, A308, B308, C309, D309, E309, F#309, G309, A309, B309, C310, D310, E310, F#310, G310, A310, B310, C311, D311, E311, F#311, G311, A311, B311, C312, D312, E312, F#312, G312, A312, B312, C313, D313, E313, F#313, G313, A313, B313, C314, D314, E314, F#314, G314, A314, B314, C315, D315, E315, F#315, G315, A315, B315, C316, D316, E316, F#316, G316, A316, B316, C317, D317, E317, F#317, G317, A317, B317, C318, D318, E318, F#318, G318, A318, B318, C319, D319, E319, F#319, G319, A319, B319, C320, D320, E320, F#320, G320, A320, B320, C321, D321, E321, F#321, G321, A321, B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D359, E359, F#359, G359, A359, B359, C360, D360, E360, F#360, G360, A360, B360, C361, D361, E361, F#361, G361, A361, B361,

I don't think you un-wor - thy; I need a mo -

pp

Gm 3fr D

- ment to de-lib-er - ate. — *Guitar solo ad lib.*

ff

8vb

Play 4 times D5 5fr

8vb

UP WHERE WE BELONG

from the Paramount Picture AN OFFICER AND A GENTLEMAN

Words by WILL JENNINGS

Music by BUFFY SAINTE-MARIE and JACK NITZSCHE

Soulfully

D G/D A/D G/D Gm6/D D G/D A/D
 mp
 G/D Gm6/D D G/D A/D G/D Gm6/D
 Who knows what to morrow brings; in a
 Some hang on to "used to be," live their
 world, few hearts sur - vive? All I know is the
 lives look - ing be - hind. All we have is
 way I feel; when it's real, I keep it a - live. } The
 here and now; all our life, out there to find. }

Em7 A D D/F#

road is long. There are moun-tains in our way,

G G/B C A G/A A

but we { climb a } step ev-ry day.

cresc.

D D/F# G Bm

Love, lift us up where we be-long, where the

f

Em D/F# C G A

ea-gles cry on a moun-tain high.

D D/F# G Bm

Love, lift us up where we be - long, — far from the

Em D/F# 1 F# / A# Bm Gm D G/D A/D

world we know; — up where the clear winds blow. —

dim.

G/D Gm6/D 2 G/A A F C/E

clear winds blow. — Time goes by, —

Eb Bb/D Db Ab/C Bb Fm7/Bb Bb Eb

no time to cry, — life's you and I, — a - live, — to - day. —

E \flat **E \flat /G** **A \flat** **Cm**

Love, lift us up where we be - long, — where the

Fm **E \flat /G** **D \flat** **A \flat** **B \flat** **E \flat** **E \flat /G**

ea - gles cry, — on a moun - tain high. — Love, lift us up where we be - long —

A \flat **Cm** **Fm** **E \flat /G** **G/B** **Cm** **A \flat m**

— far from the world we know; — where the clear winds blow. —

Repeat and Fade

Optional Ending

E \flat **A \flat /E \flat** **B \flat /E \flat** **A \flat /E \flat** **A \flat m6/E \flat** **E \flat** **8va**

rit.

8vb

WATCH WHAT HAPPENS

from THE UMBRELLAS OF CHERBOURG

Music by MICHEL LEGRAND
Original French Text by JACQUES DEMY
English Lyrics by NORMAN GIMBEL

Moderately

Cmaj7

Cm7

Cb6

Bb7

mf

With pedal

Ebmaj7

Eb6

Ebmaj7

F9

Cm7

Let some - one start be - liev - ing in you,

F9

Fm7

Bb7

Fm7

Bb7

Ebmaj7

Emaj7

Let him hold out his hand, Let him touch you and watch what

Fmaj7

Emaj7

Ebmaj7

Eb6

Ebmaj7

F9

Cm7

hap - pens. One some - one who can look in your eyes

F9 Fm7 Bb9 Ebmaj7 Emaj7

and see in - to your heart, Let him find you and watch what

Fmaj7 Gbmaj7 Gmaj7 G6 Gmaj7 G6 Gm7 C9

hap - pens. Cold. No, I won't be - lieve your heart is cold, _____

Gm7 C9 F F6 Fmaj7 F6 Fm7 Bb7

_____ May - be just a - fraid _____ to be bro - ken a - gain. _____

Fm7 Bb9 Bb7b9 Ebmaj7 Eb6 Ebmaj7 F9 Cm7

_____ Let some - one _____ with a deep love to give,

F9 Fm7 Bb9 Fm7 Bb9

Give that deep love to you and what mag - ic you'll

Eb Eb6 E6 D6 Eb Eb6

see: Let some - one give his heart, Some -

1 E6 D6 Ebmaj7 Eb6 Ebmaj7 Eb6

one who cares like me.

2 Ebmaj7 Eb6 Ebmaj7 Eb6 Eb

me.

THE WAY YOU LOOK TONIGHT

from SWING TIME

Words by DOROTHY FIELDS

Music by JEROME KERN

Moderately

G \flat



G \flat 6



A \flat m



D \flat 13



G \flat



Fm7 \flat 5



B \flat 7 \flat 9



B \flat 13



mf *rall.*

E \flat



Cm



A \flat



Fm7



B \flat 7



E \flat



Some - day when I'm aw - f'ly low, when the world is
love - ly, with your smile so warm, and your cheek so

C7 \flat 9



Fm7



B \flat 7



E \flat 7



cold, I will feel a glow just think - ing of you
soft, there is noth - ing for me but to love you,

rall.

A \flat



Fm7



E \flat 6/B \flat



B \flat 7



E \flat



E \flat 6



Fm



B \flat



1

E \flat



E \flat 6



Fm



B \flat 7



and the way you look to - night. Oh, but you're
just the way you look to - night.

a tempo

2

E \flat E \flat 6 Fm B \flat 7 G \flat Gm7 \flat 5 A \flat m

With each word your ten - der - ness grows, —

Db7 G \flat B \flat m A \dim 7 Db9

— tear - ing my fear — a - part, —

G \flat G \flat dim A \flat m7 Db7 G \flat maj7 E \flat m

and that laugh that wrin - kles your nose — touch - es my

B \flat 7sus B \flat 7 E \flat 6

fool - ish heart. — Love - ly,

Ab Fm7 Bb9 Eb9 C7

nev - er, nev - er change, keep that breath - less charm,

Fm7 Bb7 Eb7

won't you please ar - range it, 'cause I love you,

rall.

Ab Fm7 Gm Bb7 Eb Eb6 Fm9 Bb7 Ebmaj7 Eb6

just the way you look to - night.

a tempo

Abmaj7 Bb7 Ab G Edim7 Fm Eb6/Bb Bb7 Eb6

Just the way you look to - night.

rall.

Ped. *

WHAT A WONDERFUL WORLD

featured in the Motion Picture GOOD MORNING VIETNAM

Words and Music by GEORGE DAVID WEISS
and BOB THIELE

Slowly

Chord progression for the first system: F, Gm/F, F, Gm/F.

Vocal line: I see

Piano accompaniment: *mf* (mezzo-forte), featuring triplets in the bass line.

Chord progression for the second system: F, Am, Bb/F, Am/E, Gm/F, F.

Vocal line: trees of green, red ros - es too; I see them bloom

Piano accompaniment: *simile* (simile), continuing the triplet pattern in the bass line.

Chord progression for the third system: A7/E, Dm, Db.

Vocal line: for me and you, _____ and I think _____ to my - self,

Piano accompaniment: Continues the triplet pattern in the bass line, with a key signature change to B-flat major (two flats) in the final measure.



"What a won - der - ful

world."

I see



skies

of blue

and

clouds

of white,

the

bright

bless - ed day,

the



dark

sa - cred night,

and I

think

to my - self,




"What a won - der - ful


world."

The


C7 F




col - ors of the rain - bow, so pret - ty in the sky, are




C7 F



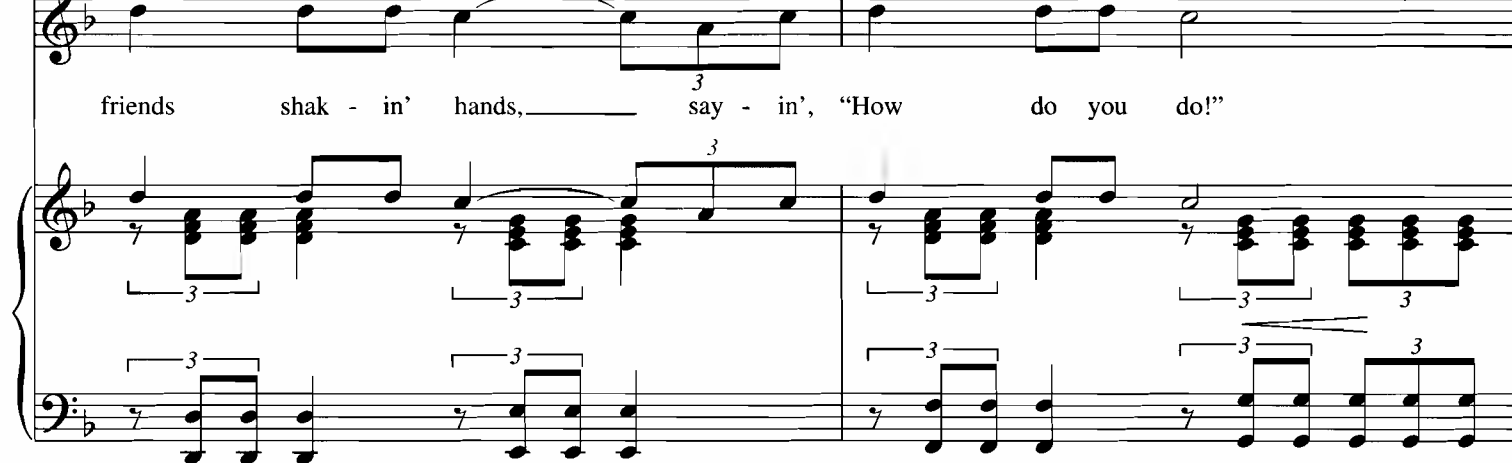
al - so on the fac - es of peo - ple go - in' by. I see




Dm C/E Dm/F C/G



friends shak - in' hands, say - in', "How do you do!"

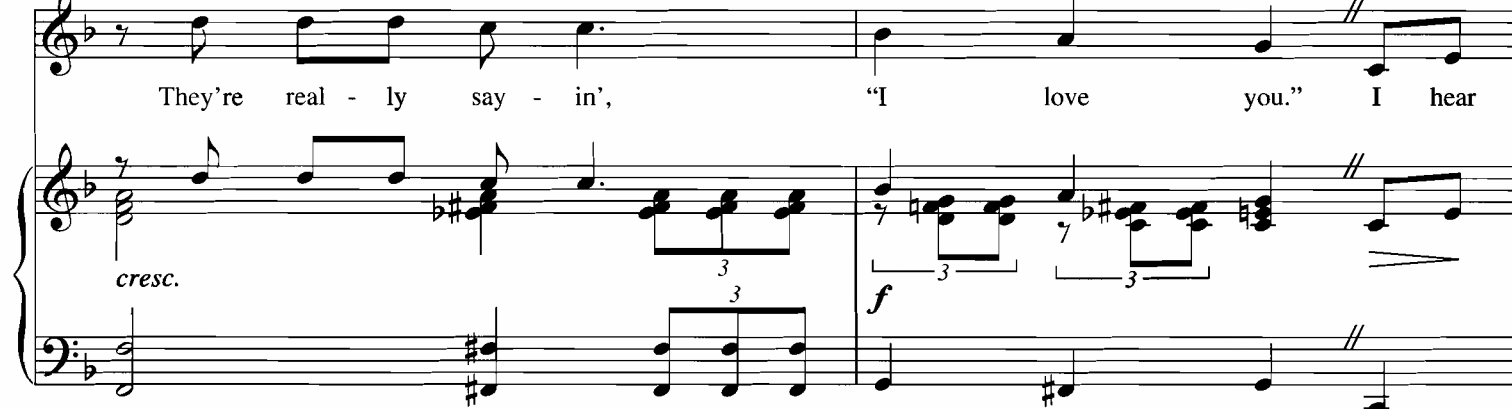


Dm/F F#dim Gm7 F#dim C/G C7



They're real - ly say - in', "I love you." I hear

cresc. *f*



F Am Bb/F Am/E Gm/F F

ba - bies cry, I watch them grow; They'll learn much more than

simile

A7/E Dm Db C11 C7

I'll ev-er know, and I think to my - self, "What a won - der - ful

Rubato

F Am7b5 D7 Gm7

world." Yes, I think to my - self,

C7b9 F Gm/F F

"What a won - der - ful world."

rit.

WHEN YOU WISH UPON A STAR

from Walt Disney's PINOCCHIO

Words by NED WASHINGTON

Music by LEIGH HARLINE

With expression



mf

Piano introduction for the first system of the song. The music is in 4/4 time and begins with a mezzo-forte (*mf*) dynamic. The melody is in the right hand, and the accompaniment is in the left hand.



When a star is born, They pos - sess a gift or two,

Vocal and piano accompaniment for the second system of the song. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "When a star is born, They pos - sess a gift or two,"














One of them is this They have the pow - er ____ to make a wish come true.

Vocal and piano accompaniment for the third system of the song. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "One of them is this They have the pow - er ____ to make a wish come true." The piano part includes a *rall.* (rallentando) marking.












When you wish up - on a star, makes no diff - 'rence

Vocal and piano accompaniment for the fourth system of the song. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "When you wish up - on a star, makes no diff - 'rence". The piano part begins with a *a tempo* marking.


Cdim  C  C6/G  C/E  Ebdim7  Dm  Am/E  F  F/G  G9  G7b9 











who you are, An - y - thing your heart de - sires will come to




Cmaj7  G13  G7  C  A7  Dm  Dm7  G7 









you. If your heart is in your dream, no re - quest is




Cdim  C  C6/G  C/E  Ebdim7  Dm  Am/E  F  F/G  G9 

too ex - treme, when you wish up - on a star as dream - ers



C  Fm6/G  Em/G  Cmaj7  C6  Dm/G  Gdim  G7 

do. Fate is kind, She brings to



Cdim C Am D7

those who love, the sweet ful - fill - ment of their se - cret

Fm6 G7 G7#5(b9) G7 C A7 Dm Dm7

long - ing. Like a bolt out of the blue,

G7 Cdim C C6/G C/E Ebdim7 Dm Am/E F

Fate steps in and sees you thru, When you wish up - on a star your

1 F/G G9 G7b9 C G13 G7 2 F/G G7 C

dream comes true. dream comes true.

YOU MUST LOVE ME

from the Cinergi Motion Picture EVITA

Words by TIM RICE
Music by ANDREW LLOYD WEBBER

Flowing

Where do we go from here? This is - n't where we in -

colla voce

Chords: Bb, F/Bb, Bb, Bb7

tend - ed to be. — We had it all, — you be - lieved in me, — I be -

Chords: Eb, Cm7

lieved in you. — Cer - tain - ties dis - ap -
Why are you at my

Chords: F11, F, F11, F, Bb, F/Bb

Bb Bb7 Eb

pear side? what do we do — for our dream to sur - vive,
How can I be — an - y use to you now?

Cm7 F11 F

how do we keep — all our pas - sions a - live as we used to do? —
Give me a chance — and I'll let you see how noth - ing has changed. —

F11 F D7 Gm D7






— } Deep in my heart I'm con - ceal - ing things that I'm long - ing to

Gm D7 F/Eb Eb Cm7 Dm7

say, scared to con - fess what I'm feel - ing fright - ened you'll slip a -







rit.



To Coda










way, you must love me, you must love me.

a tempo













D.S. al Coda

CODA




You must love me.

rit.

WHERE DO I BEGIN

(Love Theme)

from the Paramount Picture LOVE STORY

Words by CARL SIGMAN

Music by FRANCIS LAI

Slowly

Gm



F#dim7/G



Ebmaj7



p

With pedal

D7sus



D7



Gm



Where do I be - gin _____ to tell the sto - ry of how
With her first hel - lo _____ she gave a mean - ing to this

mp

D7



great a love can be, _____ the sweet love sto - ry that is
emp - ty world of mine. _____ There'd nev - er be an - oth - er

Gm



Ebmaj7



old - er than the sea, _____ the sim - ple truth a - bout the
love, an - oth - er time; _____ she came in - to my life and

1

D7 Gm

love she brings to me? _____ Where do I start?
made the liv - ing fine. _____

2

F#dim7/G Gmaj7

_____ She fills my heart. _____

G7 Cm F7

_____ She fills my heart _____ with ver - y spe - cial things, _____ with an - gel

Bbmaj7 Ebmaj7 Am7b5 D7

songs, _____ with wild i - mag - in - ings. _____ She fills my soul _____ with so much

Gm Cm

love that an - y - where I go I'm nev - er

F7 Bbmaj7

lone - ly. With her a - long, who could be

Eb A7 Dmaj7

lone - ly? I reach for her hand; it's al - ways there.

D7 Gm

How long does it last? Can love be meas - ured by the

mp

D7 **Gm**

ho - urs in a day? _____ I have no an - swers now, but this much I can say:

Ebmaj7 **D7**

I know I'll need her till the stars all burn a - way, _____ and she'll be

rall.

Gm **F#dim7/G**

there. _____

p a tempo

Ebmaj7 **D7sus** **D7** **Gm**

rit.

YELLOW SUBMARINE

from YELLOW SUBMARINE

Words and Music by JOHN LENNON
and PAUL MCCARTNEY

March tempo (♩ = ♩^3)

G D C G Em

In the town _____ where I was born lived a

man _____ who sailed to sea. And he told _____ us of his

life in the land _____ of sub - ma - rines. So we

Am Cmaj7 D G D C

G Em Am Cmaj7 D G





The musical score is written for guitar, voice, and piano. It is in the key of D major (indicated by two sharps) and 4/4 time. The tempo is marked 'March tempo' with a note value of 1/4 equal to a triplet of 1/4 notes. The score is divided into three systems. Each system includes guitar chords above the vocal line, a vocal melody line, and a piano accompaniment with both treble and bass staves. The lyrics are: 'In the town where I was born lived a man who sailed to sea. And he told us of his life in the land of submarines. So we'. The piano accompaniment features a steady bass line and chords that support the melody. The guitar part provides harmonic structure with various chords including G, D, C, Em, Am, and Cmaj7.

Copyright © 1966 Sony/ATV Songs LLC


Copyright Renewed





All Rights Administered by Sony/ATV Music Publishing, 8 Music Square West, Nashville, TN 37203

International Copyright Secured All Rights Reserved











sailed up to the sun till we












found the sea of green. And we



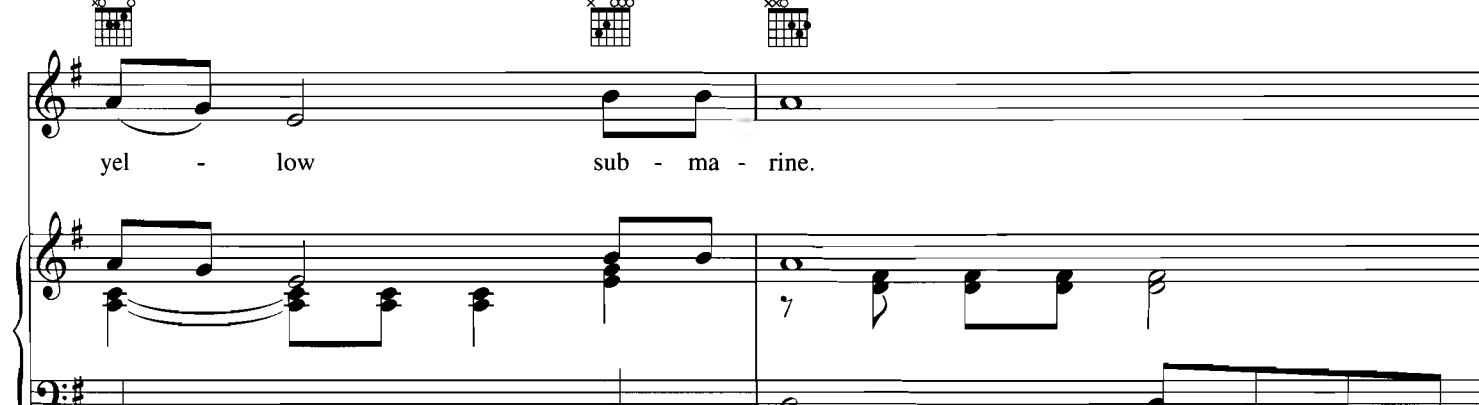





lived be - neath the waves in our



yel - low sub - ma - rine.



G D

We all live in a yel - low sub - ma - rine, yel - low sub - ma - rine,

f

G D

yel - low sub - ma - rine. We all live in a yel - low sub - ma - rine,

G D C

yel - low sub - ma - rine, yel - low sub - ma - rine. { And our friends are all on
As we live a life of

mf

G Em Am Cmaj7 D G

board, ease, man - y more of them live next door. And the
ev - 'ry one of us has all we need. Sky of

band blue be - gins to play.
and sea of

D **C** **1 G**

green in our yel - low sub - ma -

2 G **Em** **Am** **Cmaj7**

rine. We all live in a yel - low sub - ma - rine,

D **G** **D**

yel - low sub - ma - rine, yel - low sub - ma - rine. yel - low sub - ma - rine.

Repeat and Fade **G** **Optional Ending** **G**

YOU'LL BE IN MY HEART

(Pop Version)

from Walt Disney Pictures' TARZAN™

Words and Music by
PHIL COLLINS

Moderately

F#5



mf

The piano introduction consists of two staves in 4/4 time, key of F# major. The right hand plays a melody of eighth and quarter notes, while the left hand plays a steady eighth-note accompaniment. The tempo is marked 'Moderately' and the dynamic is 'mf'.

The first line of the song features a vocal melody on a single staff and piano accompaniment on two staves. The lyrics are: "Come stop your cry - ing;_ it will be all right. Just take my hand,". The piano accompaniment continues with the same eighth-note pattern in the left hand and a more active melody in the right hand.

The second line of the song continues the vocal and piano accompaniment. The lyrics are: "hold it tight. I will pro - tect you from all a - round_ you." A guitar chord diagram for B5 is shown above the vocal staff. The piano accompaniment remains consistent with the previous section.

The third line of the song concludes the vocal and piano accompaniment. The lyrics are: "I will be here; don't you_ cry. For one so small you Why can't they un - der - stand the". Above the vocal staff, guitar chord diagrams for G#m, C#, and F# are provided. The piano accompaniment continues with the same eighth-note pattern in the left hand and a more active melody in the right hand.

C[♯]/F[♯]F[♯]

seem so strong.—
way we feel?—

My arms will hold you,— keep you
They just don't trust— what they

C[♯]/F[♯]F[♯]

B(add2)

safe and warm.—
can't ex - plain.—

This bond be - tween us
I know we're dif - f'rent, but

G[♯]mC[♯]B^b

can't be bro - ken.
deep in - side— us

I will be here; don't you— cry.
we're not that dif - fer - ent at all.—

'Cause }
And }

E^bA^b/E^bB^bB^b/A^b

you'll be in— my— heart,

yes, you'll be in my

Gm7



Cm



Ab



heart

from this day on

now and for - ev - er -

Db



To Coda

Bb



Eb



more.

You'll be in my

Ab/Eb



Bb



Bb/Ab



Gm7



heart

no mat - ter what they say.

You'll

Cm



Ab (add2)



Db



be here in my heart

al - ways.

B \flat 7sus A \flat B \flat D.S. al Coda

CODA B \flat A \flat sus A \flat

Don't lis - ten to them, — 'cause
des - ti - ny calls_ you you

A \flat sus2 A \flat A \flat sus/F Fm7

what do they_ know?_ We need each oth - er to
must_ be_ strong._ It may not be with you, but you've

A \flat sus2/F Fm7 Cm7

have, to_ hold._ } They'll_ see_ in time, I_

got to hold_ on._ }

1  

2  



F B \flat /F C C/B \flat

You'll be in _____ my _____ heart (You'll be here in my heart.) no mat-ter what they _____

Am Dm B \flat (add2)

say. (I'll be with you.) You'll be here in _____ my _____ heart (I'll be there.) al -

E \flat C B \flat maj9

- ways. Al - ways _____

F (add2)

I'll be with you. I'll be

B♭maj9

F (add2)

there for you al - ways, al - ways and al - ways.

B♭maj9

Just look o - ver your shoul - der. Just look o -

F (add2)

B♭maj9

- ver your shoul - der. Just look o - ver your shoul - der;

F

F (add2)

I'll be there al - ways.

ZIP-A-DEE-DOO-DAH

from Walt Disney's SONG OF THE SOUTH

Words by RAY GILBERT

Music by ALLIE WRUBEL

Moderately fast

Chord diagrams: Bb, F7/C, Bb/D, Bb, Cm, Bb, Eb, Bb/D

Zip - a - dee - doo - dah, zip - a - dee - ay! —

My, oh my, — what a

won - der - ful day! — Plen - ty of sun -

Chord diagrams: C9, F7, Bb, F7/C, Bb/D





shine head - in' my way.








Zip - a - dee - doo - dah, zip - a - dee - ay!



Mis - ter Blue - bird on my






shoul - der, it's the truth, it's

“act - ch’ll” ev - ’ry - thing is “sat - is - fact - ch’ll.”

F

Bb F7/C Bb/D Bb Cm Bb Eb Bb

Zip - a - dee - doo - dah, zip - a - dee - ay! —

Eb Bb Gm

Won - der - ful feel - ing,

C7 F7 Bb

1 Bb/D Dbdim F7/C

2

won - der - ful day! —

**A great selection of 100 of the best film songs ever,
specially arranged for piano, voice and guitar.**

Alfie *Alfie* ★ **Alice In Wonderland** *Alice In Wonderland* ★ **All I Ask Of You** *The Phantom Of The Opera*
Almost Paradise *Footloose* ★ **As Time Goes By** *Casablanca* ★ **The Bare Necessities** *The Jungle Book* ★ **Beauty And
The Beast** *Beauty And The Beast* ★ **Blue Hawaii** *Blue Hawaii; Waikiki Wedding* ★ **Cabaret** *Cabaret* ★ **Call Me Irresponsible**
Papa's Delicate Condition ★ **Can't Help Falling In Love** *Blue Hawaii* ★ **Change The World** *Phenomenon* ★ **Chim Chim**
Cher-ee *Mary Poppins* ★ **Cocktails For Two** *Murder At The Vanities* ★ **Come What May** *Moulin Rouge!* ★ **Diamonds**
Are A Girl's Best Friend *Gentlemen Prefer Blondes* ★ **The Dreame** *Sense And Sensibility* ★ **Theme From E.T. (The
Extra-Terrestrial)** *E.T. (The Extra-Terrestrial)* ★ **Everybody's Talkin' (Echoes)** *Midnight Cowboy* ★ **Footloose** *Footloose*
For All We Know *Lovers And Other Strangers* ★ **Forrest Gump – Main Title (Feather Theme)** *Forrest Gump*
Get Happy *Summer Stock* ★ **Goldfinger** *Goldfinger* ★ **A Hard Day's Night** *A Hard Day's Night* ★ **Heart And Soul** *A Song
Is Born* ★ **Hello Again** *The Jazz Singer* ★ **High Noon (Do Not Forsake Me)** *High Noon* ★ **I Believe I Can Fly** *Space Jam*
I Believe In You And Me *The Preacher's Wife* ★ **I Finally Found Someone** *The Mirror Has Two Faces* ★ **I Will Always Love
You** *The Bodyguard* ★ **I Will Remember You** *The Brothers McMullen* ★ **I Will Wait For You** *The Umbrellas Of Cherbourg*
I'm Easy *Nashville* ★ **Isn't It Romantic?** *Love Me Tonight* ★ **It Might As Well Be Spring** *State Fair* ★ **Theme From 'Jaws'**
Jaws ★ **Theme From 'Jurassic Park'** *Jurassic Park* ★ **Kokomo** *Cocktail* ★ **The Last Time I Felt Like This**
Same Time, Next Year ★ **Let The River Run** *Working Girl* ★ **Long Ago (And Far Away)** *Cover Girl* ★ **Love Me Tender**
Love Me Tender ★ **Luck Be A Lady** *Guys And Dolls* ★ **A Man And A Woman (Un Homme Et Une Femme)** *A Man And
A Woman* ★ **Maybe This Time** *Cabaret* ★ **Mona Lisa** *Captain Carey, U.S.A.* ★ **Moon River** *Breakfast At Tiffany's*
Mrs. Robinson *The Graduate* ★ **The Music Of Goodbye** *Out Of Africa* ★ **My Favorite Things** *The Sound Of Music*
My Foolish Heart *My Foolish Heart* ★ **My Heart Will Go On (Love Theme From 'Titanic')** *Titanic* ★ **Nine To Five**
Nine To Five ★ **The Odd Couple** *The Odd Couple* ★ **Ol' Man River** *Show Boat* ★ **Old Time Rock & Roll** *Risky Business*
One Tin Soldier *Billy Jack* ★ **Put The Blame On Mame** *Gilda* ★ **Raiders March** *Raiders Of The Lost Ark* ★ **The Rainbow
Connection** *The Muppet Movie* ★ **Raindrops Keep Fallin' On My Head** *Butch Cassidy And The Sundance Kid* ★ **Ready To
Take A Chance Again (Love Theme)** *Foul Play* ★ **The Road To Morocco** *Road To Morocco* ★ **Theme From 'Schindler's
List'** *Schindler's List* ★ **Sea Of Love** *Sea Of Love* ★ **Seems Like Old Times** *Annie Hall* ★ **Separate Lives** *White Nights*
Theme From Shaft *Shaft* ★ **Some Day My Prince Will Come** *Snow White And The Seven Dwarfs* ★ **Some Enchanted
Evening** *South Pacific* ★ **Somewhere In Time** *Somewhere In Time* ★ **Somewhere My Love** *Doctor Zhivago* ★ **Somewhere
Out There** *An American Tail* ★ **The Sound Of Music** *The Sound Of Music* ★ **Speak Softly Love (Love Theme)** *The
Godfather* ★ **Stand By Me** *Stand By Me* ★ **Star Trek® The Motion Picture** *Star Trek®: The Motion Picture* ★ **Stayin' Alive**
Saturday Night Fever ★ **Stormy Weather (Keeps Rainin' All The Time)** *Stormy Weather* ★ **Strangers In The Night** *A Man
Could Get Killed* ★ **Take My Breath Away (Love Theme)** *Top Gun* ★ **Tears In Heaven** *Rush* ★ **Thanks For The
Memory** *The Big Broadcast Of 1938* ★ **That's Amoré (That's Love)** *The Gaddy* ★ **A Time For Us (Love Theme)** *Romeo
And Juliet* ★ **(I've Had) The Time Of My Life** *Dirty Dancing* ★ **Unchained Melody** *Ghost* ★ **Uninvited** *City Of Angels*
Up Where We Belong *An Officer And A Gentleman* ★ **Watch What Happens** *The Umbrellas Of Cherbourg* ★ **The Way You
Look Tonight** *Swing Time* ★ **What A Wonderful World** *Good Morning Vietnam* ★ **When You Wish Upon A Star** *Pinocchio*
Where Do I Begin (Love Theme) *Love Story* ★ **Yellow Submarine** *Yellow Submarine* ★ **You Must Love Me** *Evita*
You'll Be In My Heart (Pop Version) *Tarzan™* ★ **Zip-A-Dee-Do-Dah** *Song Of The South*

Hal Leonard Europe

HLE

Distributed by Music Sales

Order No. HLE90002979

ISBN 1-84609-419-4



9 781846 094194

ISBN 13: 978-1-84609-419-4

